THE SAN FRANCISCO BAY GUARDIAN
Oct. 27–Nov. 2, 2004 • Vol. 39, No. 4 • FREE
The nation's #1 independent alternative

Vol. 39, No. 4 • FREE

Pull this cover off and take it to the polls

THE CLEAN SLATE

OUR PULL-OFF GUIDE TO THE NOV. 2 ELECTION

NATIONAL

PRESIDENT
John Kerry

SENATE
Barbara Boxer

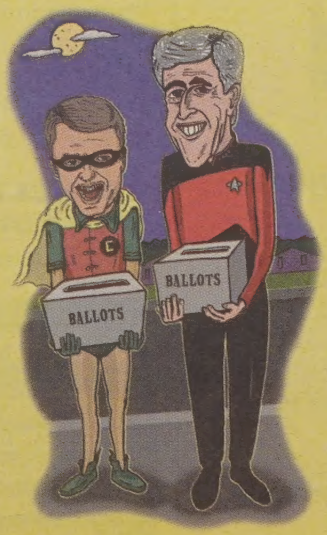
HOUSE OF REPRESENTATIVES
Dist. 6 Lynn Woolsey
Dist. 8 Terry Baum (write-in)
Dist. 9 Barbara Lee
Dist. 12 Pat Gray

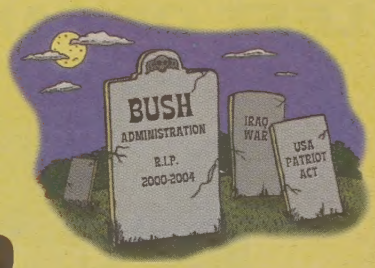
CALIFORNIA

STATE SENATE
Dist. 3 Carole Migden

STATE ASSEMBLY
Dist. 12 No endorsement
Dist. 13 Mark Leno
Dist. 14 Loni Hancock
Dist. 16 Wilma Chan

BALLOT MEASURES
Prop. 1A NO
Prop. 59 YES, YES, YES
Prop. 60 YES, YES, YES
Prop. 60A NO
Prop. 61 YES
Prop. 62 NO, NO, NO
Prop. 63 YES
Prop. 64 NO, NO, NO
Prop. 65 NO
Prop. 66 YES, YES, YES
Prop. 67 NO
Prop. 68 NO
Prop. 69 NO, NO, NO
Prop. 70 NO
Prop. 71 NO
Prop. 72 YES, YES, YES





SAN FRANCISCO

BOARD OF SUPERVISORS
Dist. 1 1. Jake McGoldrick
Dist. 2 1. David Pascal
Dist. 3 1. Aaron Peskin
Dist. 5 1. Ross Mirkarimi; 2. Robert Haaland; 3. Lisa Feldstein
Dist. 7 1. Christine Linnenbach; 2. Shawn Reifsteck
Dist. 9 1. Tom Ammiano; 2. Renee Saucedo
Dist. 11 1. Gerardo Sandoval

BOARD OF EDUCATION
Eric Mar, Mark Sanchez, Jill Wynns, Norman Yee

COMMUNITY COLLEGE BOARD
Milton Marks III, Julio Ramos

BART BOARD
Dist. 7 No endorsement
Dist. 9 Tom Radulovich

BALLOT MEASURES
Prop. A YES, YES, YES
Prop. B YES
Prop. C YES
Prop. D YES
Prop. E NO
Prop. F YES, YES, YES
Prop. G YES

CONTINUED ON THE NEXT PAGE

Live election coverage starting Nov. 2 at sfbg.com

Prop. H YES
Prop. I NO
Prop. J YES
Prop. K YES
Prop. L NO
Prop. N YES
Prop. O YES
Measure AA YES

ALAMEDA COUNTY

BALLOT MEASURES

Measure BB YES
Measure CC YES

Dist. 3 Maxwell Anderson
Dist. 5 Jesse Townley
Dist. 6 Norine Smith

BERKELEY RENT BOARD

Jesse Arreguin, Jack Harrison, Jason Overman, Eleanor Walden

BERKELEY UNIFIED SCHOOL DISTRICT BOARD

Karen Hemphill, John Selawsky

BART BOARD

Dist. 3 Roy Nakadegawa

AC TRANSIT BOARD

At large Chris Peoples
Dist. 2 Christine Cook

PERALTA COMMUNITY COLLEGE DISTRICT BOARD

Harry Hartman (Area 1), Johnny Lorigo (Area 2), Nicky Gonzalez Yuen (Area 4), Cy Gulassa (Area 6)

BERKELEY CITY COUNCIL

Dist. 2 Darryl Moore

BERKELEY BALLOT MEASURES

Measure B YES
Measure H YES
Measure I YES
Measure J YES
Measure K YES
Measure L YES
Measure M YES
Measure N YES
Measure O YES
Measure P YES
Measure Q YES
Measure R YES
Measure S YES

OAKLAND BALLOT MEASURES

Measure Y NO, NO, NO
Measure Z YES

WHO CAN SAVE WHAT'S LEFT OF SAN FRANCISCO?

Chronicle/Darryl Bush

Developers knocked down the old Emporium, ignoring requirements to save just a portion. Will the City let them get away with it?

SAN FRANCISCANS for PRESERVATION PLANNING
RECOMMENDS:

Prop B: YES

DISTRICT 1: **Jake McGoldrick**
DISTRICT 2: **No Endorsement**
DISTRICT 3: **Aaron Peskin**
DISTRICT 5: **1) Jim Siegel, 2) Ross Mirkarimi, 3) Dan Kalb**
DISTRICT 7: **Christine Linnenbach**
DISTRICT 9: **Tom Ammiano**
DISTRICT 11: **1) Gerardo Sandoval, 2) Rebecca Silverberg**

Paid for by San Franciscans for Preservation Planning,
sf4pp@earthlink.net P.O. Box 641225, San Francisco, CA 94164
David Looman, Treasurer - FPPC ID # 1257127

This is a paid political advertisement

ELECTION INFORMATION

TO FIND OUT WHERE TO VOTE IN SAN FRANCISCO, GO TO GISPUBWEB.SFGOV.ORG/WEBSITE/POLLINGPLACE/INDEX.HTM OR CALL (415) 554-4375.

FOR MORE INFORMATION ON OUR ENDORSEMENTS, AND FOR A DETAILED GUIDE TO WHO'S ENDORSING WHOM, GO TO SFBG.COM.

THE *BAY GUARDIAN* ELECTION DESK WILL BE OPEN FROM 9 A.M. TO 5 P.M. NOV. 2 TO ANSWER QUESTIONS ABOUT OUR ENDORSEMENTS. CALL (415) 255-3100 AND ASK FOR THE ELECTION DESK.

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Oct. 27–Nov. 2, 2004 • Vol. 39, No. 4 • FREE
The nation's #1 independent alternative

LIT AND HALLOWEEN LISTINGS INSIDE

This is the most important election of your life

Last-minute tips for saving the country [p.15]

Berkeley Citizens Action Endorsements

VOTE November 2

National:
President: John Kerry
Senator: Barbara Boxer
Congress District 9: Barbara Lee

State of California:
Senator District 9: No endorsement
Assembly District 14: Loni Hancock

City of Berkeley:
City Council District 2: Darryl Moore
City Council District 3: Max Anderson
City Council District 5: No Endorsement
City Council District 6: No Endorsement
School Board: Karen Hemphill, John Selawsky
Rent Board: Jesse Arreguin, Jack Harrison, Jason Overman, Eleanor Walden

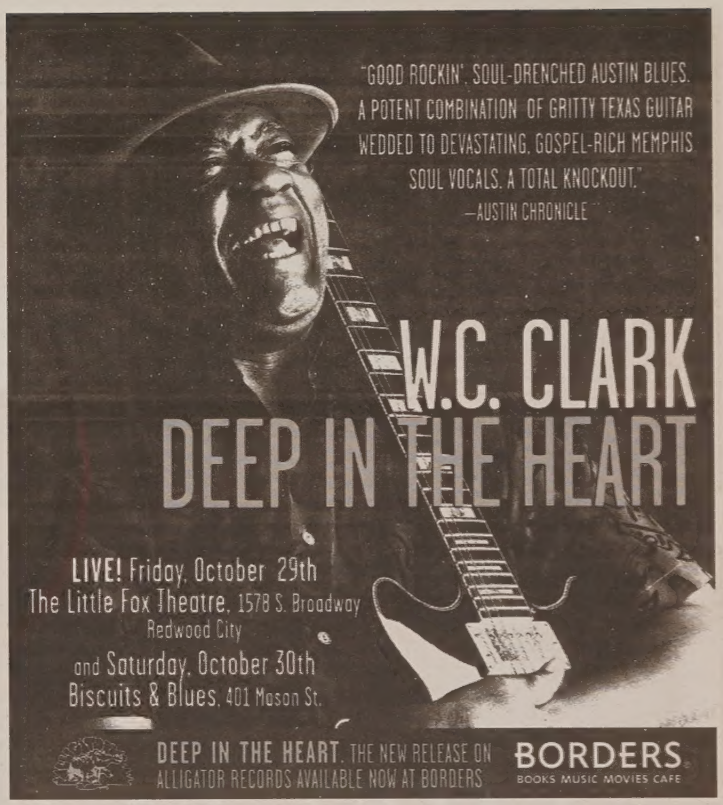
Special Districts:
Peralta College, Area 4: Nicky Gonzalez Yuen
Peralta College, Area 6: No Endorsement
BART District 3: Roy Nakadegawa
AC District At Large: "Chris" Peeples
AC District, Ward 2: Christine Zook

City of Berkeley Ballot Measures:
Measure B : Yes
(Special Tax – Berkeley Unified School District)
Measure H: Yes
(Public Financing of Elections)
Measure I: Yes
(Date of Mayoral Elections)
Measure J Yes
(Utility Users Tax)
Measure K: Yes
(Youth Services Special Tax)
Measure L: Yes
(Library Special Tax)
Measure M: Yes
(Paramedic Special Tax)
Measure N: Yes
(Appropriation Limit Approval)
Measure O : Yes
(Rent Stabilization Base Rent Ceilings)
Measure P: YES!
(Rent Stabilization Section 8 Rent)
Measure Q : No
(Prostitution Enforcement)
Measure R : No
(Medical Marijuana Dispensary Permits)
Measure S : No Position
(Tree Board)

Special District Measures:
Measure AA : Yes
(Bonds – BART District)
Measure BB : Yes
(Parcel Tax – AC Transit Special District Area 1)
Measure CC : Yes
(Parcel Tax – East Bay Regional Park District Zone 1)

State Propositions:
Prop 1A: Yes
(Protection of Local Government Revenues)
Prop 59: Yes
(Public Records, Open Meetings)
Prop 60: Yes
(Election Rights of Political Parties)
Prop 60A: Yes (with concerns)
(Surplus Property)
Prop 61: Yes
(Children's Hospital Projects. Grant Program)
Prop 62: NO!
(Elections. Primaries)
Prop 63: YES!
(Mental Health Services Expansion, Tax on Incomes Above $1 Million)
Prop 64: NO!
(Limit on Private Enforcement of Unfair Business Competition Laws)
Prop 65 : Yes
(Local Government Funds, Revenues. State Mandates)
Prop 66: YES!
(Limitations on "Three Strikes" Law. Sex Crimes. Punishment)
Prop 67: Yes (with reservation)
(Emergency Medical Services. Telephone Surcharge)
Prop 68: NO
(Non-Tribal Commercial Gambling Expansion.)
Prop 69 : NO
(DNA Samples. Collection. Database. Funding)
Prop 70 : No position
(Tribal Gaming Compacts. Contributions to State)
Prop 71: YES
(Stem Cell Research. Funding. Bonds)
Prop 72: YES!
(Health Care Coverage Requirements)

Paid for by Berkeley Citizens Action Campaign 2004



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Your environment is in crisis. The oceans are badly polluted - mercury levels in fish make it unsafe for kids to eat, bacteria in the water make it risky to swim and surf.

This November 2nd, how we vote could determine whether American children will, by the time they reach middle age, face life on a dying planet.

We can do better. But we don't have much time. Register. Get informed. Vote the environment November 2nd.

Vote the environment

Register today at: **www.patagonia.com/vote**

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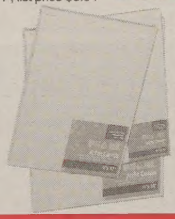
16"x20", list price $8.04	Sale $4.79
18"x24", list price $8.34	Sale $4.99



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Sale $17.99

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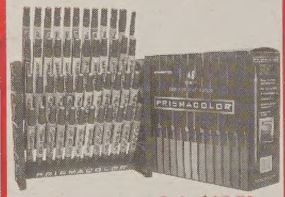

12 colors, list price $42.99	Sale $25.79
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48 colors, list price $171.50	Sale $102.90
72 colors, list price $256.90	Sale $154.14
120 colors, list price $427.20	Sale $256.32

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list price $5.85
Sale $2.93
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list price $7.75
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Series 3
list price $8.00
Sale $4.00
Series 4
list price $9.15
Sale $4.58
Series 5
list price $12.95
Sale $6.48
Series 6
list price $13.20
Sale $6.60

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Creative Center with Drafting Chair

NEW

list price $311.90
Sale $149.99

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Q $249

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BLACK EASY RECLINER
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COMPUTER DESK
Silver Finish

$149

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7500 MILE SERVICE
Suggested Intervals- 7,500/ 22,000/ 37,500/ 52,000/ 97,500/ 112,500/ 127,500 MILES

+ Typically includes the following services:

- Change Engine Oil & Filter (with Pennzoil up to 5 quarts)
- Check & Top Off All Fluids
- Lubricate Chassis (if applicable)
- Check Air Filter
- Inspect Front & Rear Brakes
- Inspect Belts
- Inspect Hoses
- Set Proper Tire Air Pressure
- Rotate Tires
- Inspect CV Boots & Drive Axles
- Inspect Wiper Blades
- Road Test

Starting As Low As **$69.95***

15,000 MILE SERVICE
SUGGESTED INTERVALS- 15,000/ 45,000/ 75,000 105,000/ 135,000 MILES

+ Typically includes the following services:

- Replace Engine Oil & Filter (with Pennzoil 5 quarts)
- Check & Top Off All Fluids
- Lubricate Chassis (if applicable)
- Replace Air Filter
- Replace Spark Plugs*
- Adjust Idle Speed (if applicable)
- Inspect Front & Rear Brakes
- Clean & Adjust Rear Brakes (if applicable)
- Inspect Brake Lines & Hoses
- Adjust Parking Brake (if needed)
- Inspect Belts
- Inspect Hoses
- Set Proper Tire Air Pressure
- Rotate Tires
- Service Battery
- Check Engine Timing (if applicable)
- Inspect CV Boots & Drive Axles
- Inspect Suspensions
- Inspect Steering System
- Lubricate Hinges, Locks & Latches
- Inspect Exhaust System
- Check Exterior Lights
- Inspect Wiper Blades
- Road Test Vehicle

Starting As Low As **$109.95***

30,000 MILE SERVICE
SUGGESTED INTERVALS- 30,000/ 60,000/ 90,000 120,000 MILES

+ Typically includes the following services:

- Replace Engine Oil & Filter (with Pennzoil up to 5 quarts)
- Lubricate Chassis (if applicable)
- Replace Air Filter
- Replace Spark Plugs*
- Adjust Idle Speed (if applicable)
- Replace Transmission Fluid
- Replace Brake Fluid
- Replace Coolant
- Replace Axle Fluid (if applicable)
- Check and Adjust Engine Timing (if applicable)
- Check & Adjust Belts (if needed)
- Pressure Test Cooling System
- Inspect Hoses & Clamps
- Inspect Heating & Cooling System
- Service Battery & Connections
- Test Charging System
- Set Proper Tire Air Pressure
- Rotate Tires
- Adjust Steering Gear Box (if applicable)
- Inspect Front & Rear Brakes
- Clean & Adjust Rear Brakes (if applicable)
- Adjust Parking Brake (if needed)
- Inspect Calipers, Rotors & Drums
- Inspect Brake Lines & Hoses
- Check & Adjust Clutch (if applicable)
- Lubricate Hinges, Locks & Latches
- Check Fuel System Filters
- Inspect C.V. Boots & Drive Axles
- Inspect Exhaust System
- Inspect Steering System
- Inspect & Lubricate Suspension
- Check Exterior Lights
- Inspect Wiper Blades
- Road Test Vehicle

Starting As Low As **$249.95***

*Vans, Mid Engines, 6 & 8 Cylinder Engines oand 4X4's EXTRA. Platinum Plugs, Synthetic Oil, Limited Slip and Valve adjustments additional cost + Price and Service listings shown are for typical 4 cylinder American & Import cars and light trucks. Your vehicle price and service may vary depending on manufacturer's recommendations. With Ad. Expires 11/30/04.

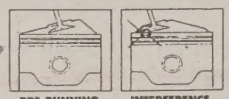
TIMING BELTS
STARTING AS LOW AS **$149.95***

Why You Need To Replace The Timing Belt
Most manufacturers recommend replacing every 60,000 miles or six years. If the timing belt breaks it could cause serious engine damage.

*Price shown is for typical four cylinder American & Import car or light truck. Price for your vehicle may vary. Call for details. With this ad. Expires 11/20/04.

INCLUDES:
- Installing new GATES timing belt
- Inspect accessory belts
- Check & adjust timing (if applicable)
- Inspect water pump
- Inspect camshaft seals
- Inspect crankshaft seals
- Inspect tensioners & idlers
- Road Test

Don't Let This Happen To You!



Foreign and domestic *4 Cylinder (6-8 cylinder costs extra)

OIL, LUBE & FILTER
$19.95*

INCLUDES:
- Change Engine Oil & Filter (with Pennzoil-up to 5 quarts)
- Lube Chassis (if applicable)
- Check All Fluid Levels
- Check Tire Pressure
- Inspect Wiper Blades

Includes Waste Disposal * Most Cars and Light Trucks

With this ad. Expires 11/20/04.

BRAKE SPECIAL
STARTING AS LOW AS **$39.95***

INCLUDES:
- Installing new top quality pads* or shoes
- Apply anti-squeek treatment on pads
- Inspect rotors and drums
- Inspect master cylinder, wheel cylinder, hoses and calipers
- Repack wheel bearings (if applicable)
- Top off brake fluid
- Adjust parking brake (if needed)
- Tire rotation upon request
- Road test

*semi-metallic pads extra. Machining rotors or drums extra

FREE BRAKE INSPECTION

Price for your vehicle may vary. Call for details.

With this ad. Expires 11/20/04.

CLUTCH SPECIAL
STARTING AS LOW AS **$199.95***

FRONT WHEEL DRIVE INCLUDED

INCLUDES
- New pressure plate
- New clutch disk
- New throw-out bearing
- New pilot bearing (if applicable)
- Adjust linkage or cable
- Drain and refill transmission with new fluid
- Inspect Hydraulic System (if applicable)
- Inspect front axles & driveshaft
- Inspect output shaft seals
- Inspect rear main seal
- Road test
- Lifetime adjustments

*Price shown is for a basic four cylinder American and Import car or light truck.

WARRANTY: *1 YEAR, 12,000 Miles ON LABOR
2 YEARS 20,000 Miles ON PARTS

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	300 WEST PORTAL - AT 14TH AVENUE	415-753-8511*
DALY CITY	69 SERRAMONTE CENTER - NEXT TO MERVYN'S	650-992-8404*
BERKELEY	2174 SHATTUCK AVENUE - NEXT TO ROSS	510-841-6963*

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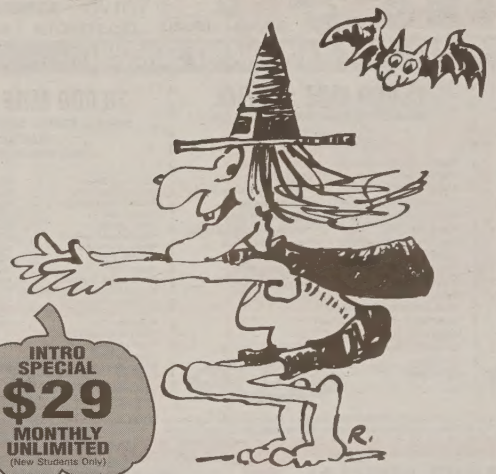
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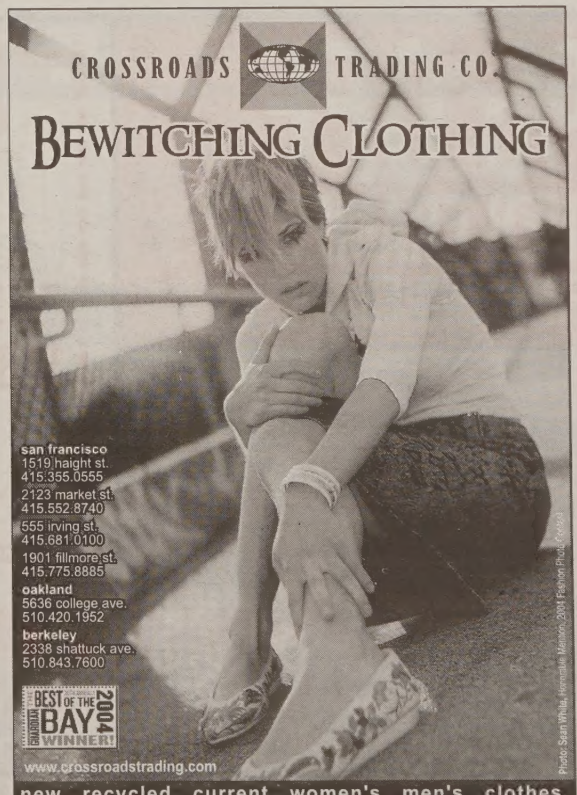
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in this issue

The local stuff is important too. Just about everyone in San Francisco wants to vote against George W. Bush, and so do I, and on Tuesday that's exactly what I'll be doing. But no matter who wins the presidential election — and it *is* the most important election of your life — we're going to wake up the next morning with some very pressing, and very unpleasant, urban realities right here in town. Neither Bush nor John Kerry is going to immediately and dramatically increase federal aid to cities, and the local budget is still held together with spit and baling wire, and there will still be thousands of homeless people on the streets as the cold winter rains start to fall.

So don't stop at the top. Here are a few absolutely crucial items on the San Francisco ballot you can put time, energy, and votes into in the final week:

Yes on A Proposition A means money for affordable and supportive housing. It won't solve the entire homeless problem (that would be a bit much for any single ballot measure), but it would help a lot of people. It needs a two-thirds vote, which is always tough.

Jake McGoldrick The torrent of vicious hit mail targeted at one of the nicest people in local politics is just sickening. It comes from Mayor Gavin Newsom's downtown allies and from local businesses that don't want to pay a living wage to their employees. McGoldrick isn't perfect on every issue, but he's there when it counts, and I'd hate to see these assholes knock him off. District 1: Vote for McGoldrick. (Same goes for Gerardo Sandoval in District 11; any problems you may have with him, and we've had our share, are eclipsed by the savage and unprincipled attacks by his opponents.)

District 5 Lots of good choices. We've picked Ross Mirkarimi, Robert Haaland, and Lisa Feldstein, in that order. The key thing is not to vote for Newsom's choices, Andrew Sullivan and Nick Waugh.

Tax measures You have to vote for Propositions J and K, unpleasant as they are. If they go down, Newsom isn't going to come back and tax the rich; he's going to cut city services.

I think Tom Ammiano, our first choice in District 9, is going to win, and Aaron Peskin will win District 3. But don't take it for granted.

Tim Redmond
tredmond@sfbg.com

The San Francisco Bay Guardian
Oct. 27–Nov. 2, 2004

contents

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cover story

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letters to the editor

Profits, not care

The *Bay Guardian* gets it partly right in assessing Proposition 67 [Endorsements, 10/13/04]. Yes, our emergency medical care system is in crisis. E.R.s are jammed, trauma centers are closing, and it takes longer for paramedics to get care to the stricken. Lifesaving care is in jeopardy in California.

But you go far astray in concluding that Prop. 67 is fatally flawed. Yes, a few doctors and hospitals are probably not greatly concerned with caring for the uninsured. But it is naive to think large chains can avoid providing these services.

Emergency departments must under federal law treat *all* patients regardless of ability to pay. This is a necessary mission. However, the federal government has never provided money to support it. Meanwhile, the number of insured patients is declining, and managed care is paying less and less. As a result, the E.R. system is going broke. Emergency rooms and their physicians will lose $900 million this year.

In the last decade, 65 emergency rooms have closed; that's more than one in six of all E.R.s in California, and more are closing each month. Children, families, and seniors are losing access to critical emergency care. It doesn't matter whether you have insurance or not, the emergency room is the great equalizer.

If an emergency room closes near you, the time it takes for an ambulance to get you to a doctor could double or triple. In an emergency, every second is critical.

The anti–Prop. 67 campaign is funded entirely by out-of-state phone companies. They care about profits, not whether Californians have a reliable emergency care system.

California's emergency care system is on the verge of collapse. We are unprepared to deal with a normal day, much less the effects of the next major earthquake, flu outbreak, or terrorist attack. Prop. 67 is a short-term fix for a problem that cries out for a long-term solution.

Gary W. Tamkin, M.D., FACEP
San Francisco

The case for Haaland

There are politicians and then there are politicians. Robert Haaland falls into the latter category. He is not your typical candidate for supervisor in District 5 (Haight–Western Addition). In fact, he is not your typical candidate for supervisor in any district in the city. Not just because he is transgender, but because he is above all else an activist and a union organizer.

His candidacy epitomizes the very essence of district elections — that a community activist without the backing of big money or the mayor can lead a credible campaign where issues are the centerpiece.

Robert comes from the grassroots, having worked at both the S.F. Tenants Union and Housing Rights Committee of San Francisco during the horrible dot-com boom when evictions hit an all-time high. He was an organizer of the 1999 Tom Ammiano write-in campaign that made international headlines and challenged the corrupt administration of Willie Brown. He led the charge to elect progressives to the Board of Supervisors in 2000 when district elections returned to San Francisco. He has been out front fighting for ranked-choice voting and transgender rights, as well as against police brutality and the gentrification of our neighborhoods. He is from the rank-and-file shit kickers who make San Francisco what it is.

Beyond all that, Robert's election in November would represent a huge landmark for this city and this country, a landmark no less monumental than the issuing of queer marriage licenses at City Hall last March. Haaland would be the first transgender person elected to public office in the U.S., perhaps in the world.

Make Robert Haaland your number-one choice in District 5.

Tommi Avicolli Mecca
Harry Britt
Eileen Hansen
San Francisco

Yes on Y

I read with disappointment your recommendation against Measure Y in Oakland. You reason that the financial priorities shifted from prevention to police but in fact the actual dollar amount for prevention is slightly higher than we had in Measure R, which you supported. The major change is to fund 23 more police officers than the 40 we had in Measure R. The $6 million plus for prevention programs is drastically needed and will not be funded any other way. As a strong progressive who doesn't frequently compromise, I recommend that this is the time to compromise. Measure Y has all the money we asked for in Measure R for prevention like after-school programs for at-risk youth, counseling for children who witness domestic violence, employment training, wage supports and jobs for ex-offenders, street outreach workers to help link youths with employment and education programs, etc. The measure would create an oversight committee to be sure the police and prevention programs do as intended and the police deployment for community policing is detailed in the measure. I urge you to rethink your recommendation.

Nancy J. Nadel
City Council, District 3
Oakland

For the record

Due to a copyediting error, Keith Hennessy's last name was wrong in last week's *Spell* review subhead.

The *Bay Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length), typed, and signed (unsigned letters will not be published). Please include a daytime telephone number for verification. Send to: Letters, the Bay Guardian Building, 135 Mississippi St., S.F., CA 94107, or e-mail to letters@sfbg.com.

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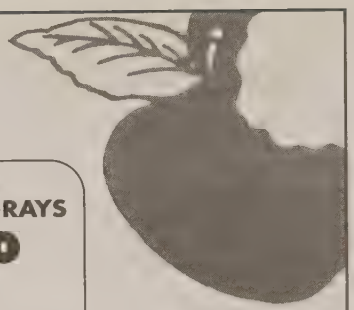

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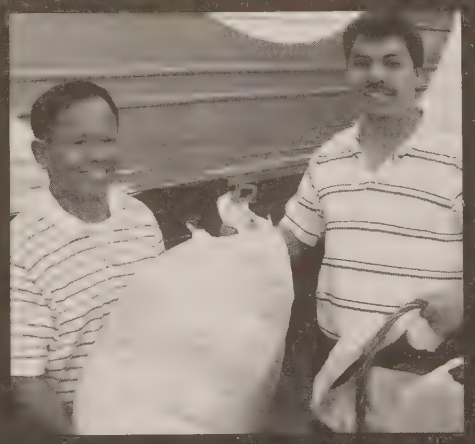

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Our annual altar exhibit will open at the Mission Cultural Center on Thursday, October 28 with an artist reception. This year's Exhibit is Entitled: The 5th Element, Communion with Death.
On Nov. 2 from 1:00 - 5:00 PM a Mexican Sugar Skull demonstration by artisan Emilio Quintana from Pueblo, Mexico, at Casa Bonampak (3331 24th Street between Mission & Valencia).
The procession lead by Jrescue Culture Collective will be on Tuesday, November 2, 2004 at 7:00 PM at 24th & Bryant, and will end in Garfield Park at the Festival of Altars 8:30 PM at 25th & Harrison.
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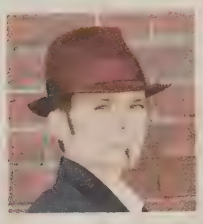
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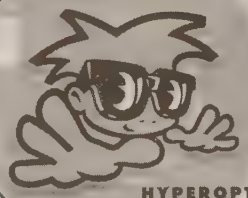

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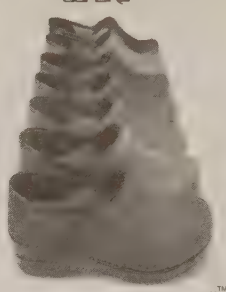
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opinion by mara math

The Prop. L lie

The chief supporter of San Francisco's Proposition L, Greg Stephens, describes himself as a struggling filmmaker (although the former development appraiser lives off his savings). His student short made while he was at UC Berkeley did take the equivalent of best in show in 1996, but by his own admission he's never sought any distribution for the eight films he says he's made since. Stephens also styles himself as an inventor, saying he created a "new methodology" for Web content distribution. He named his distribution company Cotent.com because, he told me, "we took the 'con' out of 'content.'"

And now we know where he put it: into Prop. L.

Save Our Theaters (the name of both Prop. L and the not-yet-certified nonprofit that would administer the funds the proposition would allocate) is as cuddly as Chucky the slasher doll, and just as harmless. Prop. L asks for 15 percent of the hotel tax surcharge for the intent of buying up the city's threatened independent theaters. That's between $8 million and $10.1 million a year. But as with Chucky, that's not the whole story.

SOT asserts in capital letters on the Yes on L Web site that "Prop. L does not take grants from the arts!" It does. Those funds would otherwise go to the San Francisco Opera, Ballet, and Symphony, which last year received only 20.7 percent of the hotel tax surcharge. Worse, because this measure would take money from the General Fund, parks, hospitals, affordable housing, and other social services could be shortchanged.

This is only one of a vast number of troubling discrepancies between how Prop. L is being pitched and how it would affect San Francisco, discrepancies that have existed from the beginning. Workers collecting signatures to get the measure on the ballot, for instance, repeatedly urged Balboa Theater moviegoers to sign in order to "save the Balboa" — which is in no danger of closing and whose owners had already rejected the project as dubious. This was no grassroots effort but AstroTurf all the way: Stephens himself paid the $20,000 cost of gathering signatures.

Resistance to the deceptive proposition has created one of the broadest, most unusual coalitions in San Francisco history. The San Francisco Tenants Union, the Chamber of Commerce, and the Committee on JOBS all oppose it, as do Mayor Gavin Newsom and the entire Board of Supervisors. The local film and arts community is nearly unanimous in its fervent rejection of Prop. L.

The lack of support of the local film community doesn't bother SOT. Stephens and Jeff Hardy, who's working with him, simultaneously trumpet inflated figures about the boost the measure would give to the city's economy while looking elsewhere for backing and expertise. "We don't need their approval," Hardy, a film marketing research consultant, told me. "I live in San Francisco, but almost none of my clients are from San Francisco." Their primary consultant, Mike Doban of ArcAngelo Entertainment, is based in Los Angeles. (And when challenged on his organization's lack of a track record in managing any amount of money, much less $10 million, Stephens spun it as a strength: "But that's good — we're doing something new here!")

Prop. L doesn't include any oversight or accountability. Mere acceptance by the city administrator of the business plan, which doesn't yet exist, cannot guarantee adherence to it or prevent future changes to it.

Hardy seemed genuinely shocked when I asked him about the wide-open possibility that some or all of the theaters could be sold after being purchased with city money, but there's nothing in the measure to guarantee against that. And there's no guarantee the theaters would be used for film: Stephens said he'd be happy to see the purchased theaters used as nightclubs "if that's what the people want."

You have to wonder just how much money Stephens stands to make if Prop. L buys him eight theaters minus any requirement that he and his newly minted organization *keep* them. And you have to wonder if Stephens is a betting man, one who has wagered $20,000 of his own money for a return of $10 million of ours. A 50,000 percent profit isn't bad. But Prop. L is. ❖

Mara Math is a longtime activist with the San Francisco Tenants Union.

editorials

To save the country

The Bush campaign, showing increasing signs of desperation, started airing a TV ad in swing states last week showing a pack of snarling wolves gathering in a forest clearing. The wolves move menacingly toward the camera as the announcer warns that Sen. John Kerry "and the liberals in Congress" had tried to cut intelligence spending — "and weakness attracts those who are trying to do America harm."

The message, of course, is designed to appeal to nervous Americans (particularly women voters with kids, who, the polls show, aren't tending as strongly Democratic as they did four years ago). It demonstrates a shift in Republican tactics: the attack on Kerry as a "flip-flopper" apparently hasn't worked, so the GOP strategists have gone back to George W. Bush's father's campaign against Michael Dukakis, denouncing the Democratic candidate as a "liberal" who is, presumably, "weak on defense."

Of course, that's at odds with Kerry's record (if we have any grounds to criticize him on, it's that he's been far too hawkish). But it's just the beginning of what promises to be a savage last week of barrages against Kerry by a president who has such a shameful record that he can't very well run on his own merits.

None of that is news to San Franciscans, who will probably vote for Kerry by at least 4 to 1. But the next president of the United States won't be chosen in San Francisco, or even in California. The future of this country will be determined in Pennsylvania, Ohio, Florida, Iowa, and a handful of other swing states.

Ignore the national polls, the ones that show Bush either ahead by five points, or tied with Kerry, or behind by three points, or whatever. None of that will count Nov. 2. What will matter is how many people turn out to vote in states where the outcome is still in doubt.

Which means that if you live in California, voting for Kerry is only one step toward saving the country. It's necessary, but it's by no means sufficient.

• • •

Let's be very clear: this is the most important election of any of our lives. Just look at a few key issues:

• *Iraq.* Nineteen months after the invasion, the war has become a full-scale quagmire that's looking more and more like a modern Vietnam every day. Last week a group of soldiers, all of whom had exemplary service records, refused a direct order to transport fuel in unsafe, unarmored trucks, without adequate protection or support, through an area where attacks are common. That's a sign that things are starting to unravel rapidly on the military front — underequipped, inexperienced troops, who've been in Iraq far too long already, are showing signs of a morale collapse. And the latest intelligence shows the anti-American insurgent groups are larger, better financed, and more dangerous than anyone at the Pentagon had imagined. And while Bush insists there will be no return to the draft, many credible observers (including Paul Krugman at the *New York Times*) argue there's simply no way to continue this level of fighting in Iraq without some sort of draft.

• *Civil liberties.* As we pointed out last week, the Bush administration has overseen the most serious assault on civil liberties since the 1960s. Federal agents are harassing and spying on activist groups. The Federal Bureau of Investigation has the authority to tap your phone or search your house without your knowledge or consent. New technologies threaten to eliminate any vestige of personal privacy.

• *The judiciary.* Bush has already appointed some of the most right-wing judges in modern history — and there's a very good chance that at least two, and perhaps as many as four, seats will open up on the Supreme Court before 2008. That could mean (and this isn't fear-mongering, it's fact) an end to *Roe v. Wade* and the right to abortion, among other disastrous consequences.

• *The economy.* Bush has demonstrated in cold, ugly clarity exactly why tax cuts for the rich are more than just unfair — they don't work. There's a huge net loss of jobs under this administration — and at the same time, a rise in consumer debt and bankruptcies, and the nation's debt is at an unbelievable level that threatens to undermine the stability of the entire economy.

The list goes on, but the bottom line is simple: Bush must go.

• • •

It's easy to feel powerless in a state neither of the candidates is paying much attention to and where your vote doesn't seem to matter. That's the result of an 18th-century institution called the Electoral College, initially designed to increase the power of Southern (slaveholding) states.

But there's a lot you can do to shift the balance of this election. And every concerned Californian ought to devote at least some time in the next six days to helping with that fight. Here are some good ways to get involved:

• *Visit a swing state.* Caravans are leaving every day for get-out-the-vote trips to Nevada, Oregon, New Mexico, Colorado, and other Western states, and some are driving all the way to Florida for the final weekend. Just go to DrivingVotes.org, select a destination from the swing-state map, and join in. A local group called Dancers for Democracy has the resources to fly a few more people to Florida to work the final weekend; go to www.dancersfordemocracy.com to volunteer or donate. Remember, this election will be won on voter turnout, and hundreds of thousands of volunteers are needed for the final week.

• *Make GOTV calls.* MoveOn.org is helping set up phone banks for the final week, and it's easy to join. Just go to www.kerrysf.com or www.moveonpac.org/precinctpartners/travel or www.volunteer.johnkerry.com/profile/land/?cn=e-blocks&msg=none; they'll give you a list of numbers to call, a script to use, and a basic training session. Every single person who goes to the polls to defeat Bush will make a difference, and every single hour of volunteer time will help bring more people out to vote.

• *Give money.* The Republicans have millions more in available cash than the Democrats right now, and expensive TV ads and GOTV efforts in a few states will be critical. You can contribute directly to the Democratic Party's efforts by going to Democrats.org.

• *Volunteer your special skills.* If you're a lawyer or experienced election monitor, you can join the growing number of legal professionals who are volunteering to help ensure that the Republicans don't steal another election. Go to www.electionprotectionvolunteer.org/electionprotection/index.cfm for more information.

When this newspaper hits the streets, there will be six days left to change the course of American history. Don't sit them out. ❖

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TRAIL MIX

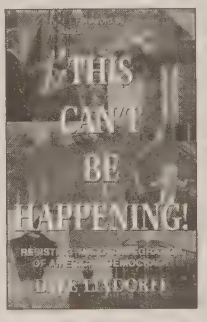
And the winner is ... The schedule for releasing election data in San Francisco's first foray into ranked-choice voting has finally been set by Elections Department director John Arntz. But setting the schedule was a contentious process, pitting Arntz's abundance of caution against the public's desire to know who won.

On election night, things will be the same as they ever were, with results slowly being released by the department in the hours after the polls close at 8 p.m. Included in those results will be voters' first-choice picks in the seven races for seats on the Board of Supervisors.

Yet things will get a bit trickier once they start counting voters' second and third choices, which elections officials aren't even planning to extract from the memory cards in the voting machines until the next day.

Last month Arntz said he wouldn't even tabulate those votes until he had completed his final canvas of the ballots, which usually takes weeks. That idea drew loud protests and threats of challenge by the *Bay Guardian*, the Center for Voting and Democracy, and some campaigns, so Arntz agreed to tabulate preliminary votes the next day by 4 p.m. (see Trail Mix, 9/15/04).

Arntz then said he would run the RCV program only once a week until a winner is declared, which again drew howls and official Sunshine Ordinance requests for records by the *San Francisco Chronicle*, the *Bay Guardian*, and others. At that point, Sup. Matt Gonzalez intervened, offering a resolution requiring Arntz to release the preliminary results and updated data set on a daily basis. That resolution was slated to go before the Board of Supervisors' Rules Committee Oct. 27 and the full board on Election Day, although his aides told us it might be modified.



But Oct. 25, Arntz issued his counterproposal: releasing the preliminary results on every Monday, Wednesday, and Friday by 4 p.m. That was fine with Gonzalez, who told us, "I'm OK with it. We'll probably just take Arntz at his memo" and drop the resolution.

Whatever happens with this election — both on election night and over the days or weeks to come — you'll be able to follow it and get the latest results (even if we have to tabulate them ourselves) at sfbg.com. So log on and follow the drama. (Steven T. Jones)

Money, profanity, and profane amounts of money San Francisco Board of Education commissioner Heather Hiles uttered the best line of the election season Oct. 20, telling fellow commissioner Mark Sanchez to "shut the fuck up" at a public meeting in front of a bunch of teachers and kids. The outburst, which was first reported in the *San Francisco Examiner*, came in response to a comment Sanchez made about Hiles's prodigious campaign fundraising.

Hiles has made herself the poster child for public campaign finance during this election. She's blanketed the city with campaign posters while outspending many of her competitors by a factor of 10. Along the way, she also became the first school board candidate in the city's history to exceed the $90,000 voluntary spending limit, inspiring Gonzalez to introduce legislation that would bar school board commissioners from voting on contracts for people who contributed to their campaigns.

But Hiles certainly isn't the only one running for local office who looks like she's trying to buy the election. Just how much does one need to run an effective campaign in this city? We're not sure, so we're publishing the names of the 10 candidates who've turned their campaigns into a race to see who can raise the most money.

Go ahead and ask them how much you need to be a candidate, so long as you know you might get a nasty response. Figures are the total dollar amount raised as of Oct. 16; incumbents are indicated by an (i).

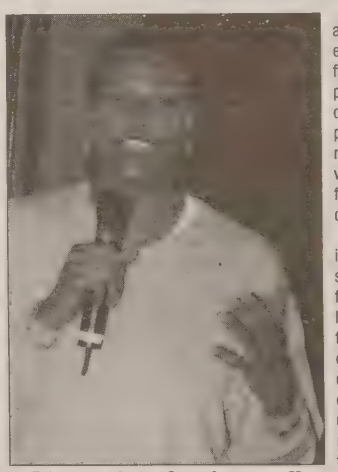
Board of Supervisors

Michela Alioto-Pier (i)	$241,602
Aaron Peskin (i)	$228,875
Lillian Sing	$209,829
Gerardo Sandoval (i)	$185,742
Sean Elsbernd (i)	$165,303
Jake McGoldrick (i)	$110,415
Rennie O'Brien	$80,220
Matt Tuchow	$80,154

School board

Heather Hiles (i)	$205,504
Larry Kane	$82,664

(Matthew Hirsch)



"Shut the fuck up."

School board commissioner Heather Hiles

This just in As we were going to press, Sup. Aaron Peskin's office sent over the announcement of its first salvo against SFSOS and the other secretive groups that have filled people's mailboxes with nasty attack mailers: "Supervisors Michela Alioto-Pier, Sophie Maxwell, Jake McGoldrick, Aaron Peskin and Gerardo Sandoval join former Ethics Commissioner Paul Melbostad and former Common Cause S.F. Director Charlie Marsteller to urge the passage of groundbreaking legislation bringing 'issue advocacy' advertisements under the purview of the San Francisco Ethics Commission. The legislation, to be introduced at Tuesday's Board meeting, will require the responsible parties of any advertisement mentioning a candidate for office within 90 days of an election to disclose their funding sources and expenditures." (Jones)

Digging into no-fly lists and the president's jacket Remember the feeling you experienced Dec. 13, 2000, as Al Gore strode to the podium and stood before the world, wooden as ever, to call an end to the weirdest election in U.S. history? That was disbelief, a sensation investigative journalist Dave Lindorff has had again and again throughout the George W. Bush presidency.

Lindorff, author of the new book *This Can't Be Happening* (www.thiscantbehappening.net), has spent the past four years documenting what he calls Bush's "war on civil liberties." He reported on the Transportation Security Administration's no-fly list, which is now being challenged in court, and he covered Operation TIPS, a short-lived plan to have people spy on their neighbors and notify the feds if they think one of them is a terrorist.

Lindorff was also the first journalist who paid serious attention to the Pentagon's quiet move to reconstitute local and regional draft boards, a story that received a "Most Censored Story" award from Sonoma State University's Project Censored. Lindorff was in town Oct. 23 to accept the award.

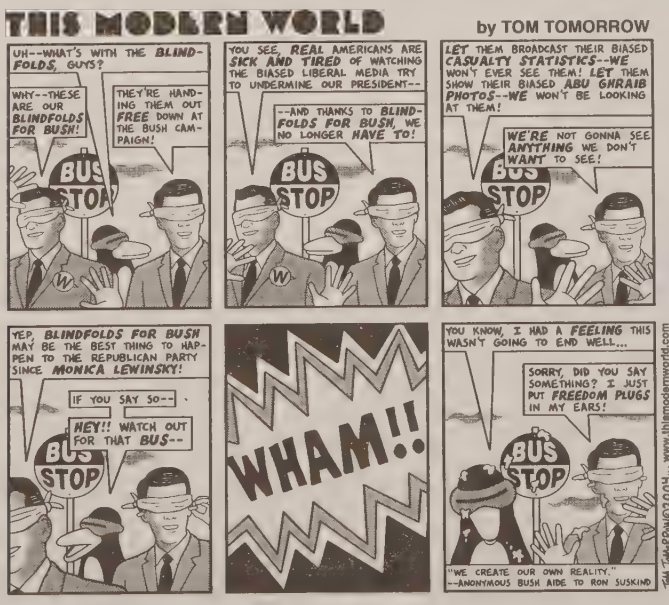
The stories he's covered over the years aren't really censored in the sense that an editor refused to publish them; you can find most of his latest writing at Counterpunch.org and Salon.com. Rather, they're censored by the mainstream media, which passed over the story about the draft much in the same way they've failed to investigate that mysterious bulge protruding from Bush's jacket during the first presidential debate (another Lindorff story).

For the story, Lindorff obtained a TV image of the solid rectangular device strapped to Bush's back and learned from a surveillance expert that it was likely part of a radio communication system. He also reported that before the debate, Republican officials insisted no cameras be placed behind the candidates. But the White House press office refused to return Lindorff's calls for comment, and the Kerry campaign declined to make an issue of the bulge.

"What I did didn't take much brilliance," Lindorff told us. "It's just indicative of the low caliber of the [mainstream] media."

At least, it shows how mainstream editors keep reporters from pursuing stories that might get criticized by the partisans in power: Lindorff said he's gotten at least five leads from "a staff person at a major metropolitan paper in San Francisco." (Hirsch)

And speaking of the *San Francisco Chronicle* Why exactly did the *Chron* stop running Paul Krugman's columns at the beginning of this campaign season? Does it have something to do with how the paper has shifted to the right in an effort to attract suburban readers? I tried to get answers from *Chron* editorial page editor John Diaz and reader representative Dick Rogers and ... well, it's a long story that you're just going to have to read online at sfbg.com in our expanded Trail Mix column. And while you're there, check out all the new postings in our politics blog (dev.sfbg.com/politics/), which we'll be regularly updating through Election Day and beyond. (Jones)



HEATHER HILES PHOTO BY RINK FOTO

The pimps are coming!

Opponents of Berkeley's prostitution measure use alarmist rhetoric

By Ann Harrison

Will the passage of Measure Q, the Berkeley ballot initiative urging the state to overturn laws against prostitution, turn the town into a pimp haven? Or have the politics of fear taken hold of this famously progressive city?

Opponents of Measure Q have issued dire warnings about how it would increase street prostitution, sex tourism, the trafficking of child prostitutes, and exploitation of women. Researcher Melissa Farley, who has argued against the measure in public forums, warned that "pimps will be treated like Berkeley's new businessmen. This is where you would go for an open-air brothel."

Berkeley City Council member Linda Maio described how the measure would encourage pimps to prey on very young children and lure them into heroin addiction. "It sends a message to the pimp community that it's OK with the citizens of Berkeley to come here," she told the *Bay Guardian*. "What it says is that you are giving tacit approval."

The Measure Q debate erases any illusion that Berkeley, the motherland of political reform, is somehow removed from the fear-based rhetoric that has become the hallmark of this election season. Since supporters of Measure Q plan to take their campaign to the state legislature, whether they win or lose in Berkeley, these tactics are a preview of what will likely become an ugly statewide battle over prostitution laws.

The dark portraits of a pimp-dominated Berkeley belie the fact that Measure Q is largely a symbolic initiative. It would direct the city council to lobby for the removal of state laws against prostitution and require a semiannual report from the Berkeley Police Department tracking prostitution-related incidents. The measure would also make enforcing prostitution laws the lowest policing priority — but officers would still be compelled by state law to make arrests. It says nothing about decriminalizing only in Berkeley.

"We are just trying to start a dialogue," said Robyn Few, director of the Sex Workers Outreach Project, which got Measure Q on the ballot. "We are fighting for equal protection for sex workers who are vulnerable to rape, robbery, and murder but cannot complain to police because they are arrested."

Measure Q was sparked by the mass murder of 48 women by Green River killer Gary Leon Ridgway, who targeted Seattle-area street prostitutes because he thought he could get away with it. Few argues that the pernicious trafficking of women and children in the sex trade would be easier to eradicate if prostitutes felt safe to come forward and report it.

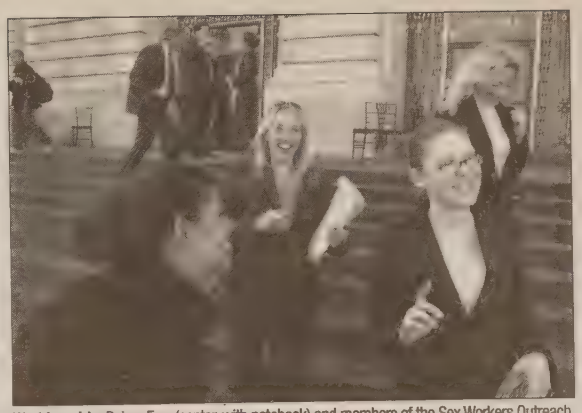
Maio confirmed that enforcement of prostitution laws is already a low priority for Berkeley police because it's driven by sporadic complaints. But Andrea Clark, a spokesperson for the Committee to Defeat Measure Q, claimed that when Few went on CNN simply to discuss Measure Q, the city's sex trade increased. The claim was hard to confirm, since the Berkeley police did not return repeated calls seeking recent figures on prostitution arrests. Few said media attention on the measure has actually decreased Berkeley's street prostitution.

Berkeley's prostitutes have voiced strong support for Measure Q at community forums. "I was starving to death, and prostitution got me through a really difficult time," said Shania, who bootstrapped herself out of the sex trade and into UC Berkeley. "But I hated to hide what did, and if I had gone to jail, I would not have had the option to go to school here. Give us the option to move ahead."

Maio said she's in favor of arresting prostitutes because court-ordered diversion programs, such as San Francisco's Standing Against Global Exploitation program, "made them stick with the program, which resulted in their lives being saved." SAGE director Norma Hotaling opposes Measure Q, arguing that prostitution victimizes woman. Yet supporters of the measure say that's a demeaning argument.

"Historically, these same arguments are said over and over and over about protecting women by keeping prostitution criminalized. [They] rationalize this through the rhetoric of saving our neighborhoods," said Avaren Ipsen, a member of the Berkeley Commission on the Status of Women and a Ph.D. candidate at UC Berkeley's Graduate Theological Union, where she studies biblical prostitution. "They can accept prostitutes as victims suffering from post-traumatic stress disorder and give themselves the role of going to the rescue. But they cannot accept them as prostitutes demanding their civil rights."

Few, who said she left prostitution in 1998, was targeted this month by the arch-conservative *National Review* magazine. Writer Donna Hughes claimed it "stretches credibility" to say Few is working on behalf of women, since she was convicted on a "federal pimping offense." Few said she was convicted in 2003 on federal charges of conspiracy to commit prostitution when her name was found in the address books of other arrested prostitutes.



Working girls: Robyn Few (center, with notebook) and members of the Sex Workers Outreach Project have been lobbying officials in San Francisco, Oakland, and Berkeley (where they placed Measure Q on the Nov. 2 ballot) to support the decriminalization of prostitution.

Few said she's now being shadowed by Oakland-based Federal Bureau of Investigation agent Thomas McGuire, who, she claims, told her the Justice Department had given him a quota of traffickers to arrest and demanded Few turn some over. "We are not traffickers," Few told us. "We are fighting for women's lives." McGuire referred questions to FBI officials, who did not return calls by press time.

Convinced that Few is paving the way for traffickers, Maio and Farley have pressured local officials to withdraw their support for Measure Q. Alameda County supervisor Keith Carson withdrew his endorsement. But Alameda County supervisor Nate Miley remained firm in his support after a visit from Farley. Few noted that Miley has long been opposed to the incarceration of poor people of color in Alameda County and pointed out that most of those busted on prostitution charges are not white.

"Criminalization persecutes the poorest, most vulnerable women who work the streets, as opposed to those who work in hotel rooms and strip clubs," said Tia Koonse, a member of East Oakland National Organization for Women, who lives in a neighborhood with streetwalkers. Koonse points out that NOW called for decriminalization 30 years ago.

State senate president pro tem John Burton also supports Measure Q, as does former San Francisco district attorney Terence Hallinan. Both are now being targeted by anti–Measure Q groups. "How come 'responsible' adults like John Burton ... Hallinan, Avaren Ipsen, and Nate Miley are silent about more *pedophiles* in Berkeley?" read a leaflet passed out at the most recent Measure Q forum.

"If you bring up new alternatives, you get called a pornographer," Ipsen said. "This is the politics of shame and coercion." ❖

E-mail news@sfbg.com.

Repeat offender

Sutton's failure to disclose a late contribution draws huge fine — but not the findings his critics wanted to see

By Steven T. Jones

High-profile campaign lawyer Jim Sutton has gotten his old law firm slapped with the biggest ethics fine in San Francisco history — nearly a quarter-million dollars — for failing to properly report the $800,000 donation Pacific Gas and Electric Co. made to help defeat a public power initiative in 2002.

San Francisco Ethics Commission director John St. Croix said the large fine reflected the seriousness of the charge. "With that size contribution, voters have a right to know who is influencing the election," he told the *Bay Guardian*. "You can certainly make an argument that it influenced the outcome of the election."

The stipulated agreement calls for Mill Valley firm Nielsen, Merksamer, Parrinello, Mueller, and Naylor — where Sutton was a partner at the time — to pay $100,000 to San Francisco and $140,000 to the state's Fair Political Practices Commission. Both agencies investigated complaints about Sutton's failure to report the donation until after the election.

Regulators and the firm's partners say the violation wasn't willful but rather just an oversight by a busy lawyer. Yet those close to the case don't believe it was unintentional, noting that San Franciscans Against the Blank Check — the committee formed to defeat the public power measure, Proposition D — was Sutton's biggest client at the time. They also pointed to Sutton's pattern of skirting the limits of campaign finance law (see "The Political Puppeteer," 2/4/04).

"I think what they did was willful and deliberate, and I would have preferred criminal prosecution," Charles Marsteller, the good-government advocate who filed the complaint, told us.

Sutton wouldn't comment for this article, referring questions to firm partner Chip Nielsen, who didn't return our calls, although he did issue a short statement saying, "The firm regrets its inadvertent errors, which were corrected immediately upon discovery. Our client, PG&E, was blameless. The partnership and its former partner, James Sutton, have settled this matter, for which they bear responsibility."

Ross Mirkarimi, who ran the Yes on D campaign and is now running for supervisor in District 5, told us that the claim of innocent error "is not credible because of the trend of his negligent conduct. Sometimes, where there's smoke, there's fire."

Marsteller cites suspicious irregularities in Sutton's work on the No on O campaign (against public financing of candidates) in 2000 and the No on I (against a municipal utility district) and Yes on A (in support of issuing community college bonds) campaigns of 2001. Mirkarimi, who ran then–district attorney Terence Hallinan's reelection campaign last year, remembers Sutton's work on behalf of Kamala Harris's D.A. campaign, in which Sutton argued that Harris's violation of a campaign spending-cap pledge was an innocent mistake, even though there was evidence the campaign intended to break that cap from early on (see Campaign Watch, 10/8/03). The Harris campaign was fined $34,000 by the Ethics Commission, which refused to launch a more detailed investigation of the matter.

Sutton's current firm, Sutton and Partners, was also at the center of another ethics scandal earlier this year, having authored what appeared to be a draft plan to illegally funnel unregulated contributions to Mayor Gavin Newsom's inaugural committee to pay off outstanding debts from the Newsom for Mayor committee (see "Newsom's Funny Money," 2/11/04). Sutton denied such a plan existed, although exposure of the document forced the campaign committee to return a $51,309 payment from the inaugural committee (see Trail Mix, 8/25/04). The Ethics Commission investigated document destruction in the case but never Sutton's role in developing the scheme.

Mirkarimi called for reform of the city's ethics laws, which he said encourage consultants to break the law, then make amends after the campaign. "I would treble the fines for repeat offenders," he said.

We've requested records from the PG&E donation investigation to determine if there's any evidence supporting the conclusion that the violation wasn't willful, but as of press time neither the FPPC nor the Ethics Commission had made those documents fully available for review. (Ethics partially complied with our request, making some letters and basic information available but withholding notes from interviews and other substantial documents.)

Despite his tainted track record, Sutton continues to teach an ethics class at Hastings Law School and serve as treasurer for the wealthiest campaigns in town, including those for Newsom and groups that support him (such as the California Urban Issues Project and the Committee to Stop Aggressive Panhandling), the Golden Gate Restaurant Association (which has been funding the nasty hit pieces on Sup. Jake McGoldrick), and Sup. Sean Elsbernd.

Sutton, a Republican, has also been an active player around the state working on campaigns to weaken local campaign finance laws in various cities and counties. He left the Nielsen, Merksamer firm shortly after the PG&E donation incident was exposed, saying in a press release that he wanted to pursue a different "institutional vision." ❖

A.C. Thompson contributed to this report.
E-mail Steven T. Jones at steve@sfbg.com.

GUARDIAN PHOTO BY JAN STURMANN

Should we allow the Bio-tech industry to use women as **guinea pigs?**

Proposition 71 won't just force taxpayers to foot the bill for human embryonic cloning. It will also pose health risks to possibly thousands of women who will be exposed to high doeses of hormones and invasive egg extraction procedures. Taxpayers pay for research and development, but Biotech Companies retain the patents for any therapies that this research produces.

A vote against Proposition 71 is a vote that will protect women in our state and will ensure that taxpayers are not footing the bill for Biotech special interests.

Join with us on November 2 in voting NO on Proposition 71.

To learn more about the dangers of Prop 71, go online:
www.NoOnProp71.org
www.AllianceAgainstProp71.org

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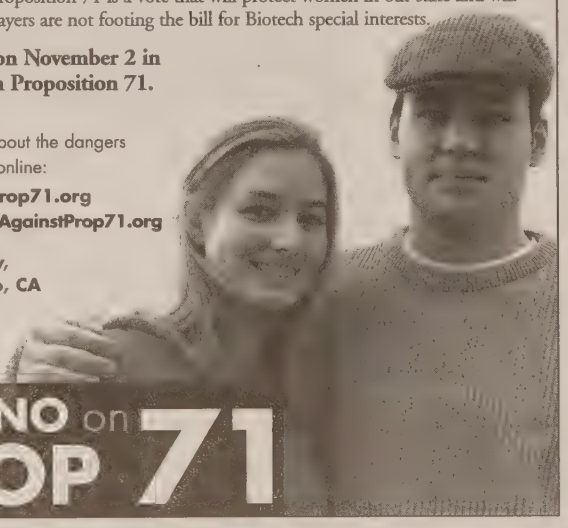

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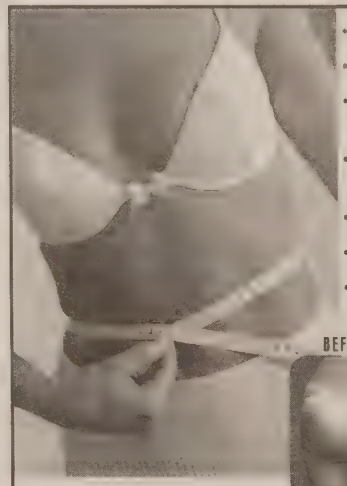

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alerts by deborah giattina

Indymedia film fest
Wednesday, Oct. 27–Sunday, Oct. 31, the Un-Embedded Film Series, organized by the Independent Media Center, continues with screenings of independently made documentaries showing a different side of the Republican National Convention, the war in Iraq, poverty in the United States, and other controversial topics. For a schedule go to www.victoriatheatre.org. *Victoria Theatre, 2961 16th St., S.F. $9, $5 students and seniors (festival pass $35). (415) 863-7576.*

Campaign against Measure Y
Thursday, Oct. 28, meet with members of Education Not Incarceration and Oakland community groups to discuss how to defeat Measure Y, which would prioritize using new taxes to pay for cops over investing in schools and the community. *6–8 p.m., Eastside Art Alliance, 2587 International Blvd., Oakl. (510) 530-2448, www.noonmeasurey.org.*

Third-party panel
Thursday, Oct. 28, find out where Peace and Freedom Party candidates Marsha Feinland (U.S. Senate) and Leilani Dowell (U.S. House of Representatives, District 8) stand on the issues, at a panel hosted by Radical Women. *6:15 p.m., New Valencia Hall, 1908 Mission, S.F. Free ($6.50 donation for dinner). (415) 864-1278.*

U.S. foreign policy lecture
Thursday, Oct. 28, Dr. Ivan Eland, senior fellow and director of the Independent Institute's Center on Peace and Liberty and author of *The Empire Has No Clothes: U.S. Foreign Policy Exposed,* examines U.S. foreign relations at the Independent Policy Forum event "The Empire Has No Clothes." *Reception and book signing 6:30 p.m., program 7 p.m., Independent Institute Conference Center, 100 Swan Way, Oakl. $15, $10 members ($30 includes copy of book). (510) 632-1366, www.independent.org.*

Housing party
Friday, Oct. 29, find out more about the League of Revolutionaries for a New America at "Evict the President: House the Poor!," featuring housing activists Tony Robles from LRNA, Chance Martin from *Street Sheet,* Victor Herrara from the Trinity Plaza Tenants Association, and others. Nicole Henares, Sarah Menefee, and Christopher Robin read poetry, and Marco Catfish plays guitar. *7:30 p.m., Luggage Store Gallery, 1007 Market, S.F. $5 donation. www.lrna.org.*

Salgado premiere
Friday, Oct. 29, see the newest work by photographer Sebastião Salgado, renowned for his epic series depicting the hardship of workers in industrialized societies, at an event sponsored by the California Academy of Sciences and Global Exchange. A lecture accompanies a presentation of photos from his ambitious "Genesis" project, a work in progress dealing with the beginnings of life and cultures untouched by the modern world, which began earlier this year and continues through 2011. *6:30–8 p.m., Jewish Community Center of San Francisco, 3200 California, S.F. $8, $6 CAS, Global Exchange, and JCCSF members. (415) 321-8416.*

Animal rights conference
Friday, Oct. 29–Sunday, Oct. 31, attend Liberation Now!, a three-day animal awareness conference organized by Student Animal Rights Alliance, which features numerous speakers from animal welfare, vegetarian, and vegan movements. For a schedule of events go to www.liberationnow.com. *UC Berkeley, Dr. Martin Luther King Jr. Bldg., Bancroft at Telegraph, Berk. $10. (212) 696-7911, libnow@defendanimals.org.*

Defeat Measure Y
Saturday, Oct. 30, help the Association of Community Organizations for Reform Now do outreach and phone-bank to defeat Measure Y, an Oakland initiative that would put more cops on the streets. *10 a.m.–2 p.m., ACORN, 3166 Fruitvale, Oakl. (510) 428-9417.*

'Stop the Wall' tour
Saturday, Oct. 30, learn about the wall that encloses Palestinians in the West Bank and find out what you can do locally to bring the wall down, at the "Stop the Wall" tour, a nationally touring event. Organized by Students for Justice in Palestine and Tzedek, the event features a replica of the wall built to scale. *10 a.m.–5 p.m., Washington Square Park, Columbus and Union, S.F. www.stopthewall.us.*

Castro election-night party
Tuesday, Nov. 2, hope for the best as you watch election-night results projected on an outdoor screen in the Castro District at a rally sponsored by Ggreg.com with MC Peaches Christ, music, politicians, and like-minded souls. *8 p.m., 18th and Castro Sts., S.F. For more information go to www.ggreg.com.*

Antiwar march
Wednesday, Nov. 3, participate in a march and rally sponsored by Not in Our Name to protest the occupation of Iraq. The protest focuses on opposing the USA PATRIOT Act's police state restrictions, stopping attacks on immigrant communities, and continuing activist energy after the national election. Bring flashlights, drums, and noisemakers. *5 p.m., Powell and Market, S.F. (510) 601-8000, www.bayarea.notinourname.net.*

Documentary on Haiti
Wednesday, Nov. 3, see and discuss excerpts from documentary filmmaker and journalist Kevin Pina's new video, *Haiti after the Coup: Repression and Resistance.* The event benefits the Haiti Information Project and is sponsored by *Flashpoints,* KPFA, 94.1 FM, *San Francisco Bay View,* and the Haiti Action Committee. HAC founding member Pierre Labossiere also shares his views on the current situation. *7 p.m., Bissap Baobab, 2323 Mission, S.F. $5–$10 suggested donation. (510) 483-7481.*

Human Shields' doc
Wednesday, Nov. 3, watch a screening of *Shock and Awe,* a film by a member of the Human Shields organization about the people of Iraq immediately before the U.S. invasion. Sponsored by the New College Activism and Social Change Department, the event features a question-and-answer session with two human shields following the film. *7–9 p.m., New College of California Cultural Center, 777 Valencia, S.F. Free. (415) 437-3460.*

March for health care
Wednesday, Nov. 3, join representatives from numerous antiwar, pro-labor, and community advocacy organizations to demonstrate for health care and social justice at a rally and march to the Federal Building to call attention to the massive health care crisis. *Meet 9 a.m., Justin Herman Plaza, Embarcadero and Market, S.F. For more information e-mail sfcodeblue @yahoo.com.*

Native American films
Wednesday, Nov. 3, watch *Last of the Dogmen* and *Smoke Signals* at a film series on contemporary Native American struggles, presented by the Intertribal Friendship House. *7 p.m., Humanist Hall, 390 27th St., Oakl. Free. (510) 451-5818, humanisthall @yahoo.com.* ❖

Research assistance by Lori Musicer.

Mail items for Alerts to the Bay Guardian Building, 135 Mississippi St., S.F., CA 94107; fax to (415) 255-8762; or e-mail alerts @sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 573, for more information. For more events, see the Benefits listings in the Calendar section.

Why Third Parties Should Join Independent Voters in Voting "Yes" on Prop 62

On November 2nd California voters have an opportunity to vote "Yes" on Proposition 62, the Voter Choice Open Primary Initiative. **If Prop 62 passes, the current system of closed primary elections will be replaced with nonpartisan open elections in which all voters, regardless of party, will be able to vote at every stage of the process.**

Prop 62 has provoked a mighty controversy in the Democratic and Republican Parties – where reformers supporting Prop 62 have clashed with party bosses who want to maintain the old order. And, it has also provoked a controversy *within the independent movement*, where reform independents are backing Prop 62 while the third party establishment is aggressively opposing it.

Approximately 3 million "decline to state" voters, 20% of the electorate in California, are disenfranchised by the current party-controlled primaries. Under the closed primary system, independent voters are treated as second class citizens and denied the right to participate in first round voting – usually the decisive round.

Yet, in spite of this the third party establishment – leaders of the Greens, the Libertarians, the Peace and Freedom Party -- vocally oppose Prop 62. If Prop 62 passes, the voters, not the parties, will select who runs in the November election. For all the major and minor parties, Prop 62 will mean the end of a guaranteed spot on the ballot (except for presidential elections which will remain on the "party-line" system). The third parties argue that such a loss "disempowers" independents, but what they really mean is that Prop 62 will change the way parties – minor and major – practice politics.

Until the last 10 years, the prevailing philosophy in third party, or independent politics, has been to focus on building alternative parties modeled on the majors, and which espouse a particular ideology. Under this traditional model "independent" third parties could win a nominal voice in the process, i.e. a spot on the ballot, but almost never impacted either on outcome or the public agenda. The "market" for their ideological views and fringe status rarely got above 5%. At the same time, the numbers of independent voters – those who do not want to align with any party and who reject the culture of partisanship – has been growing by leaps and bounds.

The vast majority of independent voters are looking for ways to participate in the electoral process without having to join a party or vote a party line. In fact, independents don't trust parties and party insiders to make their decisions for them. They want to be free to vote for the best candidate, regardless of party. They want to be free to partner in fluid coalitions that can pick apart special interest control of government and policymaking. While independents span the entire left-center-right ideological spectrum, the vast majority agrees that our political system is broken and the political culture is a disaster. That's why as many as 80% of independents support Proposition 62, even while the state's third parties are loudly opposing it.

While the open primary is not a cure-all for our ailing electoral process, the proposal establishes conditions in which new things can happen and new voices can emerge. It levels the playing field and acknowledges the independent voter as a growing political force. Prop 62 also opens the door to independent voters having significantly greater influence. How? Because in an open primary system, all candidates will need to build allian ces with independent voters to maximize their chances of making it to the general election. That change will increase the urgency of embracing independent voters' agenda for structural political reform.

California's minor parties have a chance to help refresh our democracy by backing an electoral reform measure with the potential to shake up the status quo. Instead they have lined up with the Democrat and Republican Party machines in what appears to be a cynical attempt to ensure their own self-perpetuation.

As a step toward a more democratic and inclusive process, however, the Committee for an Independent Voice and the majority of California's independent voters are joining with reformers within the Democrat and Republican parties in a new coalition to pass Proposition 62. **The minor parties would burnish their credentials as champions of outsider voices by supporting, not preventing, the emergence of a new political design.**

Paid for by the Committee for an Independent Voice and Independent Voters for an Open Primary – Yes on 62! ID# 1267433. **For more information, go to www.civca.org**

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Blowing the whistle on neglect

When San Francisco's most disadvantaged kids didn't have the proper services, she complained to the state and got placed on leave. But has Katherine Isheim's agitating focused more attention on these students? *By Tali Woodward*

GUARDIAN PHOTO BY LORI SPEARS

Speaking out: Teachers Linda Barnett, left, and Katherine Isheim say special ed students at Phoenix High School, behind them, and other schools that serve at-risk youths haven't been getting the services they're owed.

Katherine Isheim was once the special education monitor for the entire San Francisco Unified School District, meaning she was the person who checked to see that the district was meeting its legal obligations to students with disabilities.

A couple years ago she became the chair of special ed at the city's County Community Schools — a distinct system of schools that serves kids who have been pushed out of ordinary public schools because of academic or behavioral problems and are probably the most at-risk students in the city.

Isheim told the *Bay Guardian* she found "a blatant disregard for students and their educational rights." Though state law limits the caseload of a special ed teacher like Isheim to 28 students, she said she was responsible for serving 70 to 100 special ed students at any given point during the 2002–2003 school year.

It was impossible for her to reach all her students, Isheim said, in part because they were scattered over multiple sites. And despite pleas to administrators, things seemed to be getting worse. So in fall 2003, Isheim filed a formal complaint with the California Department of Education (CDE).

When state investigators arrived in February to conduct interviews with County Community Schools staff, Isheim was revealed as the instigator of the complaint. Less than a week later, the school district placed her on administrative leave. The stated reason? She had failed to serve all of the students assigned to her.

Meanwhile, the CDE investigation she had encouraged found the district "out of compliance." According to the department's May 12 report, a dozen County Community sites had gone without adequate staffing. The district acknowledged that there were 18 students in the County Community Schools who hadn't received the special ed help they were owed in the 2002–2003 school year, and 22 who lacked services for at least part of the following school year.

The CDE gave the district until the end of spring 2005 to clean things up — and provide compensatory services to the kids who had lost valuable assistance. By many accounts, the SFUSD is now paying more attention to the County Community system, which has suffered decades of neglect.

But Isheim said that she has been ostracized for being a whistle-blower and that many SFUSD administrators won't even speak to her. And now her former coworker Linda Barnett is also appealing to higher levels of government for help. In an Oct. 1 letter to the CDE she wrote, "The District continues to deny these children even after your directives."

Legal protections

Lawsuits brought by the families of special ed students suck a lot of money out of urban districts, and the laws that lay out what kinds of services disabled students are supposed to get are notoriously specific. California law, for instance, dictates that specific information on students must be kept in a precise order in folders that are then stored in locked cabinets.

But the backbone of the federal special ed system, the Individual Education Plan program, is simpler. Every school district is to draw up an annual IEP for every special ed kid it serves. The document is meant to identify the student's disabilities and outline what services that student is entitled to, free of charge, from his or her home district. One student may need eight hours of tutoring with a resource specialist (RSP) a week, while another may require books on tape and monthly RSP check-ins. The most severely challenged students are eligible for a full-time special ed class, known as Special Day Class, or even for enrollment in a non-public school, with the district picking up the tab.

Both Barnett and Isheim maintained that County Community administrators told them to rewrite IEPs so students would be eligible for fewer services. When they balked, supervisors pointed out there was no way the County schools' special ed staff could provide all the services the kids needed. Indeed, that's the teachers' primary complaint: there was simply a lack of staff, ensuring students were going to get short shrift.

Isheim said she made repeated pleas to her supervisors for help, and she showed us numerous letters in which she asked them to hire more staff. Once Barnett was hired in January, she encountered similar problems. She worked with 41 kids at eight sites over the course of the semester and said there was no way she could meet all their needs. Both teachers told us they had to push hard to get administrators to hire the teaching assistants (known as paraprofessionals) their union contract requires. Isheim even filed a grievance through the union before anything was done.

Both stressed that while too much was expected of them as teachers, they're concerned primarily about the kids getting what they need. Frequently during interviews with us, they would lapse into a specific story of a child they were unable to help. "When I think about some of the kids I had last year ..." Barnett said at one point. "It's haunting me."

Few other people who worked in the County Community Schools last year seem willing to talk on the record, but three confirmed that special ed students have rarely gotten the help they required. One teacher who didn't want her name used said that at the beginning of last year, staff at her school didn't even know which of their students were designated special ed, and that it took until the end of the year to get a Special Day Class teacher assigned to the school.

Despite these accounts, the CDE report, which relies heavily on information from SFUSD administrators, states that by the time representatives arrived in San Francisco last spring, "all the special education teachers had a caseload under the 28-student limit established by the Education Code." Investigators found no proof that IEPs were tinkered with but noted that progress reports required by the law were incomplete or nonexistent.

SFUSD administration requested written inquiries for this story. Deborah McKnight, the executive director of special education services for the SFUSD, told us by e-mail that she learned of these gaps in special ed in September 2003. "Upon review," she wrote, "it was determined that the number of RSP students had increased at county/community and subsequently the RSP allocation was increased to reflect this need" in November 2003. "The increase in allocation was adequate to provide all of the students with the RSP services."

"Ensuring that our students in county/community programs receive ALL of the services that they require is a priority of my department," she added.

Even Barnett agreed there have been recent improvements in the special ed system. But she said students are still being neglected. For instance, she said kids often come to Bay Principals Center, where she now teaches, without adequate records, and those who should be assigned to Special Day Class continue to be placed in regular classes.

"Not only have these students been denied their State-ordered compensatory education, they still do not have the basic IEP services as outlined in their original IEPs," she wrote in her Oct. 1 letter to the CDE. "I request that the District be placed under State monitoring as it is obvious the District has no intention of providing services to the students."

McKnight said the district is meeting its obligations.

History of disregard

More than a dozen sites make up the County Community system, including three larger campuses, a handful of one-classroom programs, and several schools run in concert with the Juvenile Probation Department. Until very recently there was no mention of County Community Schools on the SFUSD Web site. The system got a brief spat of attention in 2002, when students at Phoenix High School — which is housed in trailers just off the crime-plagued intersection of Mission and 16th Streets and nicknamed Heroin High by the San Francisco Police Department — demanded a better facility.

Last year's San Francisco Civil Grand Jury decided to take a closer look at the system. In a scathing report issued this June, the panel concluded that the County system "appears to be the poorest-funded educational program for the poorest students — fiscally poor and educationally poor."

In the school district's response to the Civil Grand Jury report, Superintendent Arlene Ackerman wrote that a nurse, social worker, and parent liaison have recently been hired for the County Community Schools. "In the coming year, the district will continue its work to improve County Community Schools," she added.

In July the SFUSD hired Mickey Dantine, who has decades of special ed experience, as director of County Community Schools. Testifying before a Board of Supervisors committee Oct. 21, Dantine energetically outlined her plan to condense the County sites into five main campuses so that students have better access to resources like libraries. She's already developed an intake center where kids new to the system can be counseled about what's required to either transfer back to a comprehensive high school or to graduate from County.

Administrators also picked a well-respected principal to take over at the troubled Phoenix site, and people say he's already transforming the culture of the school.

The Civil Grand Jury suggested one way San Francisco might further improve these schools — an option noted by the *Bay Guardian* in a 2002 story about Phoenix. A 1995 California law provides extra funding — at least $2,500 a student each year — for more comprehensive "Community Day Schools." But to qualify for that funding, schools must provide six hours of class, "individualized" instruction, and low student-teacher ratios. Today Fresno County has 13 such schools, Mendocino has 11, and Los Angeles has more than 30. San Francisco has none.

Dan Sackheim, who has been the state consultant on Community Day Schools for more than six years, helping various California counties set up these schools, told us he doesn't remember ever getting so much as a call from the SFUSD. "I certainly haven't had any detailed conversation about planning one," he said, "but I'd welcome the opportunity — I think it's a great program." ❖

E-mail Tali Woodward at tali@sfbg.com.

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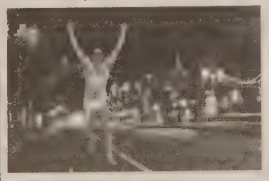

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RACE IS THE PLACE
Rick Tejada-Flores and Ray Telles
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sunday november 14 CASTRO THEATRE

3:30 pm
WATER UNDER THE BRIDGE
Clark Brigham
Haunted by his past, an artist secretly returns home to SF after 17 years to solve the mystery of his best friend's death at the hands of the artist's father

closing night
sunday november 14 CASTRO THEATRE

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Closing Night Film and Reception:
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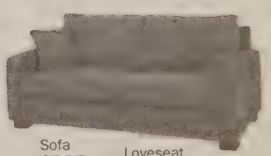

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Raiding the rabble-rousers

Local lawyer fights the feds over mysterious police seizure of Indymedia servers. *By A.C. Thompson*

It's no secret that law enforcement types aren't big fans of Indymedia, the anarchic global network of news Web sites that in recent years has emerged as a prime source of information on the lefty protest scene.

Here in San Francisco, cops have been known to monitor the local sites (www.indybay.org and www.sf.indymedia.org), as have intelligence-gatherers at the California Anti-Terrorism Information Center, a project of the state Department of Justice.

Lately, however, things have gotten a little more serious. On Oct. 7 authorities in England seized two servers hosting 19 Indymedia sites — temporarily shutting down do-it-yourself news-gathering operations from Brazil to western Massachusetts to Poland. From the sketchy clues that have surfaced so far, it looks like the servers were taken at the direction of an unknown U.S. law enforcement agency acting covertly. The machines were returned six days later.

While the Bay Area sites weren't directly affected — they're hosted by other companies — this opaque, multi-government operation has definitely sent a chill through hometown Indymedia heads. As Mark Burdett, a local Indymedia volunteer, put it, "The government is using gag orders and secret orders, so no one even knows what's happening."

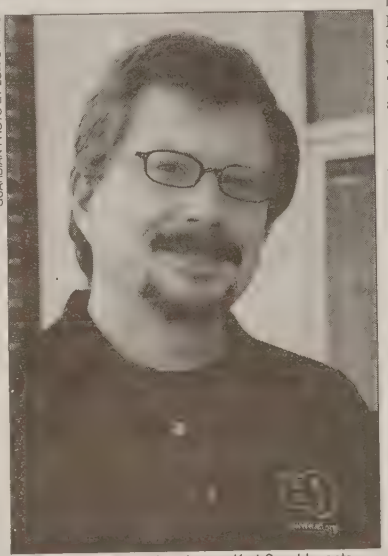
The clandestine machinations have prompted Kurt Opsahl, a San Francisco lawyer with the Electronic Frontier Foundation, a cyber-liberties group, to confront the feds. "This has grave implications for media outlets large and small," Opsahl said. "It's a terrible affront to freedom of the press."

• • •

According to Indymedia folks, the trouble started with a post on the Nantes, France, site, unmasking a pair of protesters as Swiss undercover cops and listing their home addresses.

For some reason, on Oct. 1, two Federal Bureau of Investigation agents dropped in on Devin Theriot-Orr, a member of the Seattle Indymedia Center, hunting for details about the French post — something that occurred roughly 5,000 miles away. Perhaps unbeknownst to the feds, the Indymedia network is completely decentralized, with each local site running its own show; the public is encouraged to upload their own stories, photos, and videos.

The agents, Theriot-Orr said, "claimed it was a courtesy visit on behalf of the Swiss government." Though the G-men were "polite," he still views their visit as "blatant political harassment."



GUARDIAN PHOTO BY LORI SPEARS

Whodunit? San Francisco lawyer Kurt Opsahl wants to know who kidnapped Indymedia's servers.

Lately, however, the Swiss government has denied having anything to do with the investigation, and Opsahl has uncovered evidence suggesting the whole thing may have actually originated with an Italian prosecutor.

Whatever the case, on Oct. 7, a firm called Rackspace Managed Hosting, which hosts the French site and a bunch of other Indymedia sites, was hit with a special, secret subpoena issued by a U.S. federal court apparently demanding the servers be turned over.

Rackspace, whose U.S. headquarters are in San Antonio, Texas, is divulging very little about the probe, refusing to release the subpoena or even say who, precisely, generated it.

In a press statement, Rackspace said the investigation "did not arise in the United States" and was being conducted under an international law enforcement "mutual aid" pact. The company said it had received a "Commissioner's subpoena" issued under a particular federal statute, adding, "The court prohibits Rackspace from commenting further on this matter." Reached by phone, company spokesperson Annalie Drusch wouldn't elaborate, except to say, "I can tell you that the servers are back online."

• • •

After sifting through the few available clues, Opsahl filed a motion to unseal the subpoena in federal court in San Antonio Oct. 22, hoping "to find out who was involved and what they're after. The presumption is that what happens in court is a public process." The information provided by Rackspace, he added, suggests a U.S. law enforcement agency played a role in the seizure.

From Opsahl's perspective, yanking a gaggle of Web sites offline for unexplained reasons is a stark violation of the First Amendment, a new twist on the lovely old doctrine of prior restraint. "All media outlets should be concerned about this," he said. "Imagine if the *Bay Guardian* got a notice from its service provider saying its online servers had to be taken down."

Interestingly, it seems the whole exercise may not be particularly fruitful for whoever is behind it: long concerned about just such a seizure, Indymedia has a network-wide policy of not logging Internet protocol addresses. That means authorities probably won't be able to identify who's been surfing the sites or posting to them.

At the San Francisco Indymedia headquarters on 16th Street, a small cluster of cramped offices, Burdett is frantically helping his underground allies around the world set up backup servers in case the Man comes calling again. He figures he's just reflecting the times: "In the same ways these countries have mutual aid agreements between the different governments, we're helping each other out." ❖

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Short back and sides

San Francisco barbers are shaving off gender stereotypes while offering their own two bits of tradition. *By Rachella Sinclair*

GUARDIAN PHOTO BY LORI SPEARS

All the buzz: Benjamin Kaliko, owner of A Businessman's Haircut, gives longtime customer Roggie Dankmeyer a trim.

The hair salon gender divide is closing. Once upon a time, women went to the local beauty salon for a wash and a curl, while their male counterparts spent two bits on a shave and a haircut elsewhere. But in the modern post-metrosexual era, men, too, have come to frequent the trendy, now "unisex," hair salon. Does this signal the demise of the traditional, men's-only barber?

Ralph Martin, instructor and manager of the **San Francisco Barber College** (64 Sixth St., S.F. 415-621-6802), thinks not. "Those chains are quick, but the haircut is not always good. There is always a need for the more precise haircuts that barbers specialize in. Barbering is an art," emphasizes Martin, who trains his students in the use of shears, clippers, and the straight razor.

Martin believes traditional doesn't necessarily mean conservative. "The traditional barber did only shaving. When he did haircuts, they were for men only. Now we concentrate on everything from the Adams apple up," Martin says, quickly adding that not all clients are men. "It used to be that no woman would enter a barbershop, but now we have women clients and barbers." Forty percent of the students at the college, founded in 1910, are women. "This is good," Martin says. "We have less discrimination." The San Francisco Barber College is a good example of old traditions layered with new ideals in modern barbering.

Many of the college's clients come from the streets and neighboring residence hotels. "If my students can make it here," Martin says, "they are well trained to work anywhere." Haircuts are $6; seniors pay $5. The school also accepts vouchers for free haircuts from a variety of social service organizations. "If someone has a job interview and can't afford a haircut, we'll do it. It's about serving the community we're in," Martin says.

"This career is a nonstop learning experience," he says. "I tell my students not to get stuck in a certain way; keep updated. During the time a lot of old-school barbers went to school, they didn't learn the skills that students are learning now." But, he adds, "it's never too late, though; you can always learn."

While Martin recommends diversification and modernization, S.F. still has an array of barbers who subscribe to the old ways. Take, for example, the haircutters at **Male Image** (2195 Market, S.F. 415-621-6448) in the Castro District. For $18, clients get a regular, old-fashioned clipper cut, a flattop, or a crew or military cut. "We don't do shaves or any long cuts," barber **Phillip Stover** says. He estimates that 10 percent of Male Image's clients are women, but only women who like traditional male, short looks.

Benjamin Kaliko, owner of **A Businessman's Haircut** (300 Montgomery, S.F. 415-788-4936), in the Financial District, believes the barbershop is the best place to get a consistent cut. "A good barber can give you stable performance with a steady hand," Kaliko says. He offers traditional haircuts for $26 but doesn't do shaves. Kaliko's clients are lawyers, CEOs, and other businessmen who favor a conservative look. "We're actually called 'barber-stylists' these days," he says, "but businessmen don't like the word 'stylist.'"

You'd never hear 'stylist' uttered in the chair of **Ken Connell,** owner of the **Exchange Barber Shop** (435 Pine, S.F. 415-781-9658). He's been a barber for almost 25 years, and he's proud to say he only offers traditional services. Business haircuts are $20; shaves, beard trims, and face massages are also available. No chemical treatments are offered.

Diversification or not, most successful barbers agree that in addition to the right skills, personal service is key. "The names of the styles change, but the basic styles are similar," Martin says. "What some call a white wall may be a high taper to others. Then there are the styles that come and go, like the Mohawk and graphing. A good barber develops the talent to visualize what the customer is asking for and the ability to execute it." ❖

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Music biz Speaking of records, if you've ever wanted to start your own label, get radio play, or just learn how not to get screwed while negotiating a record contract, **California Lawyers for the Arts** wants to school you. The nonprofit holds a seminar with speakers from KFOG-FM, Napster, Six Degrees Records, and Lookout! Records Nov. 7, 9:30 a.m. to 6 p.m. *Alice Arts Center, 1428 Alice, Oakl. $65, $60 (register before Nov. 5). (415) 775-7200, ext. 111.*

Karen Solomon

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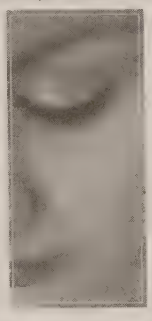

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techsploitation by annalee newitz

Flu panic

I can't think of the last time I went through flu season without a vaccination. It might have been 10 years ago, or possibly 8. That's why I found myself gripped with panic when I suddenly started seeing headlines about "the flu crisis." As I sat on the bus last week reading a sensationalistic story in the *New York Times* (albeit not by science trash queen Gina Kolata), I found myself eyeing the morning commuters with alarm. Each of them could be a giant bag of virus. Little viruses were floating in the air all around me, just waiting to zoom up my nose or squiggle into a micro-cut on my hand. Fuck! I needed to get off that bus and go live in a castle like the goddamn nobility did to survive the plague!

A few days later a friend dismissed my flu panic with an acerbic comment about people having lived with the disease for thousands of years. "I just don't see what the big deal is," she said.

The big deal is that flu seriously sucks. You get horribly sick for weeks on end and think you're dying because the aches and pains and sniffles and barfing and shivering are so bad. You can't sleep; you can't be awake. Sometimes it even kills you.

Of course, most of us healthy people between the ages of 2 and 65 don't get mutilated viruses injected into our upper arm muscles because we fear death. We just don't want to get sick. The fact is, most flu isn't as deadly as SARS. The Centers for Disease Control and Prevention estimated last year that 36,000 people in the United States die annually from flu-related complications. Compare that with the 950,000 deaths annually from cardiovascular disease, or (my personal favorite in the "death stats" genre) the 1,000 deaths annually from falling down stairs. Flu is hardly as menacing as you'd think — although admittedly it's 36 times more likely to kill you than falling down stairs.

> Little viruses were floating in the air all around me, waiting to zoom up my nose or squiggle into a micro-cut on my hand. Fuck!

The flu vaccine is like a biotech version of taking a shower — it's microbial hygiene. I mean, showers aren't necessary, and we certainly did without them for thousands of years.

But let's face it: people who take showers once in a while are healthier and feel better. Our cuts don't get infected; there aren't as many weird bacterial invasions of our skin; icky discharges are washed away. I don't need showers any more than I need a flu shot. But I'm happier when I have both.

I blame UC Berkeley for hooking me on the vaccine. They gave that shit out like it was candy. You'd just waltz into the clinic during flu shot week, wait in line, and get punctured for a couple of bucks. Later I worked at a place where my employer made some kind of deal with a local clinic to come in and shoot us up for less than $20 a pop. I'm not entirely sure they even worked — I've gotten terribly sick a couple of times over the past decade. Was it flu? I don't know. But I always felt safer with the vaccine running through my veins.

I'm clearly in the realm of magical thinking here, as this year's "crisis" demonstrates. The shortage was triggered by the recall of more than 50 million doses of vaccine manufactured by Chiron, a California company whose supply was found to be contaminated with bacteria. So it's not exactly as if getting a shot is always the best idea. And while we're on the "not good ideas" tip, it's also not especially brilliant to allow one or two large companies to dominate the market in flu vaccine. Just one mistake and we're left to make weird choices about whether the president should sacrifice his dose like a good American (thus risking illness and possibly leaving us in the hands of Dick Cheney), and whether it's more important for kids or the elderly to be dosed. These are the kinds of political questions I'd rather avoid.

Meanwhile, there are outbreaks of flu in my home state of California. I could be next. But I think if you gave me a choice between no more showers and no more flu vaccine, I'd chuck the vaccine. Showers rule. ❖

Annalee Newitz (shower@techsploitation.com) is a surly media nerd who is addicted to health. Her column also appears in Metro, *Silicon Valley's weekly newspaper.*

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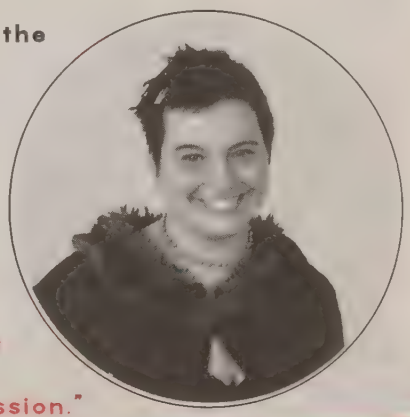

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alt.sex.column by andrea nemerson

No lie

Dear Andrea:
I've met my soul mate, and it's sheer joy being together. There is exactly one problem: no sex. She just isn't excited. She did tell me it may be her medication, Accutane (for acne), birth control pills (Accutane has printed all over the package that you *must not* get pregnant while on it), and Prozac to counteract the depressing effects of the Accutane. She keeps telling me that she really loves sex and that it bugs her as much as me that she just isn't in the mood.

The few times we have had sex, it was less than fulfilling for her. I'm really not used to this, and my previous lovers have always enjoyed multiple orgasms every time, right up to my last ex who once had 48. So to go from that to this has me all bent out of shape. Is there something she can take to help bring her sex drive back? I have every intention of staying with her forever, even with this frustration, but I'd rather solve it.

Love,
No Joy

Dear Joy:
How did you know I was tired and crabby and pressed for time? I can't tell you how much I appreciate your sending me such a softball question that I could answer it in my sleep. I'm going back to bed now.

Oh, right. Your question. There's no doubt in my mind that your girlfriend's current lack of libido is caused by her complicated drug regimen. I'd be tempted to blame it on the Prozac and be done with it, but the progestins in her birth control pills can be powerful sex-drive killers all on their own, and Accutane is a depressant. Taken together, well, I'd be impressed if she could muster much enthusiasm for anything more than the occasional firm handshake.

Now I'm thinking about a doctor who would prescribe all these drugs in combination without warning her of the sexual side effects, and I'm getting all crabby again. We don't want that, so let's just say that she needs to go back and tell the doctor that she's found the love of her life but can't get it up to save her life, then refuse to leave the office till something (switching out the Prozac for Wellbutrin ...?) is done about it. This will be OK. Not necessarily 48-orgasms-in-a-row OK, Mr. or Ms. Braggart, but OK nonetheless.

Love,
Andrea

Dear Andrea:
My friend has a friend who gave oral sex to some guy she just met. The next day she woke up with a nasty sore on her lip. It got bigger and more painful as the day wore on. She went to the E.R., and the doctor said, "I know what that is; I'll be right back." Forty-five minutes later the doctor came back with two police officers: "You are under arrest." Turns out they thought she'd had sex with a corpse. She told them about her one-night stand, so they went after the guy. Turns out he works at a mortuary in Tempe. Is this possible?

Love,
What the Hell?

Dear Hell:
Of course it's not possible. She's not supposed to have a big sore on her mouth; she's supposed to have a vagina full of maggots. *Confused? Go look it up on Snopes.com, the urban legends Web site. I found it under "necrophilia."*

If truth weren't occasionally far stranger than fiction, I wouldn't have a job, or at least not a very interesting one. So: did you know that until this very year the law enforcement angle of your story would have made no sense, but now it does, at least in California? I haven't been able to turn up anything about Arizona, but as late as last month there were no explicit laws against necrophilia here, and we would still be flailing around all lost and forlorn without any had our occasionally scary governor not seen fit to sign one into law. I'm going to go out on a limb here and pronounce Californians, both living and Necro-American, no safer for the new legislation.

Love,
Andrea

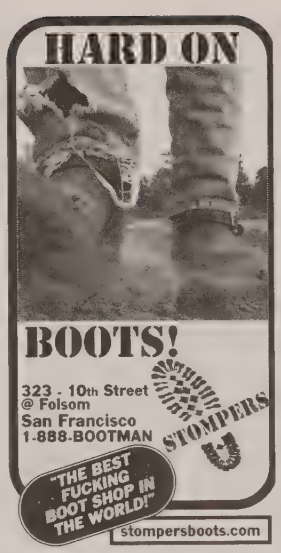
Dear Andrea:
My wife and I shot a porn video when we were both 14. I still watch it and "pleasure" myself sometimes. Since I am now 26, does this make me a pedophile?

Love,
Time Traveler

Dear Traveler:
Just because there's no page on Snopes devoted to your question doesn't mean I have to believe you're telling the truth. I don't happen to believe you. I don't have to. I do, I suppose, have to sigh and say no, I really don't think this makes you a pedophile, just your average nostalgic back-harkener with an unusually vivid visual aid at his disposal. That visual aid, however (assuming it exists, which, remember, I don't), is still kiddie porn. Was that what you meant? Could you get in trouble if anyone else finds it? Oh, I do think so. Keep it around at your peril. Provided, you know, it actually exists.

Love,
Andrea ❖

E-mail Andrea Nemerson at andrea@altsexcolumn.com.



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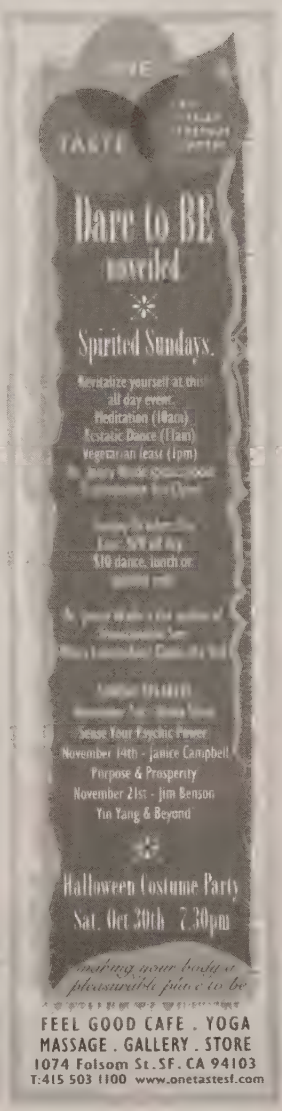

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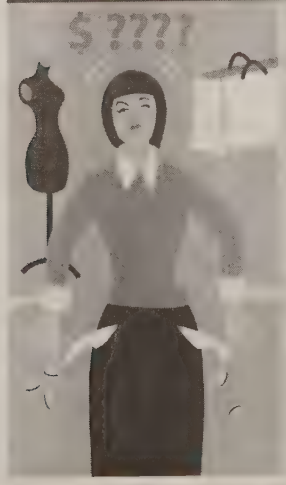

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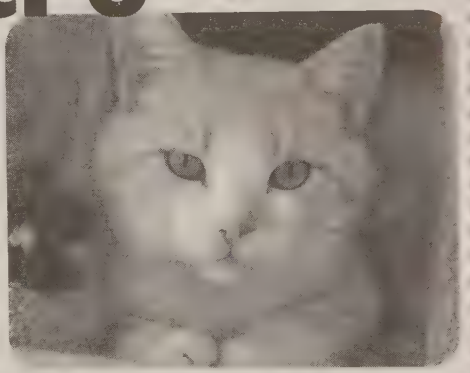
PET PAGE

Astro



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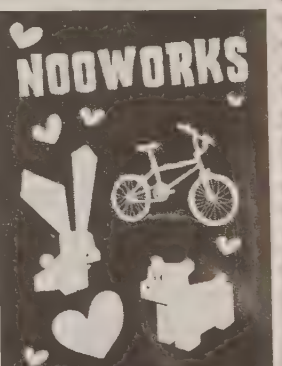

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SAN FRANCISCO BAY GUARDIAN

FOOD & DRINK

Sure of you

By Paul Reidinger

Like many mountain ranges, the Himalayas constitute a border country, a snow-dusted wall separating cultures, languages, religions, histories. On the one side is the great mass of India, with its Sanskritic tongue, its curries, and its Hinduism; on the other is China, land of Confucius and steamed dumplings. And not far off to one side is the aptly named Indo-Chinese peninsula, which brings to the mix a certain tropicality.

Nepal, when located on a globe, resembles a bumper or bushing, a narrow length of mountain country fitted between a pair of forceful giants. In that sense it differs from its mountainous Eurasian relation Switzerland, which isn't wedged between a mere pair of great powers but surrounded by a gaggle of medium-size ones. Presumably this is less stressful, the frictive cultural energy being more broadly diffused. On the other hand, the two places do share a certain mix-and-match identity that reveals itself not least in food. In Switzerland this means schnitzel with dry white wine from the Valais and, perhaps, gelato for dessert; in Nepal it means tandoori chicken, possibly preceded by a plate of momos and accompanied by chana masala served in a handsome, two-handled brass pot that looks vaguely Thai.

At Taste of the Himalayas the momos — there is a vegetarian version ($7.50), stuffed with spinach, onion, and potato, and a beef version — are actually memories of the previous tenant, Lhasa Moon, which for some years was the only Tibetan restaurant in the metropolitan area. The momos themselves, steamed dumplings puckeringly gathered together at the top (the converging folds are like the stem ends of an unhusked tomatillo), rather strongly resemble the Chinese buns called shumai, and they remind us that Tibet isn't so much an abutment of China as an unwilling part of it.

But that is a hard story for someone else to tell. For us, the matter at hand is the segue from Lhasa Moon to Taste of the Himalayas, from a Tibetan to a primarily Nepalese cuisine — which means mainly a drift toward a menu most of us would recognize as subcontinental in its recitation of, among other familiar choices, naan, basmati rice, and the yogurt-cucumber condiment raita.

There are some definitively Nepalese preparations, prominent among them the chicken chili ($7.95), strips of boneless chicken meat marinated in yogurt with spices and sautéed with some tomato. The result is a close relation of tandoori chicken: same color but a bit richer (because of the sautéing) and sweeter (because of the tomato). The menu lists the dish as an appetizer, but it is substantial enough to make up a meal for an ordinary appetite. It also, for us, found its way into the lunch special ($9), where it joined a tasty parade of curried vegetables (potato, cauliflower, zucchini, tomato), a cup of pureed lentil soup, and a basket of naan triangles, crisp and fresh from the oven.

And there are items you would find in Indian and Pakistani restaurants all over town. Among these usual suspects are saag paneer ($9.50), spinach cooked with mild spices and cubes of white cheese, and chana masala ($9.50), chickpeas in a well-seasoned onion sauce. I don't think I've ever had bad renditions of these dishes anywhere, but Taste's kitchen is in the top stratum of seasoning boldness. You are asked, incidentally, how spicy you want things to be; we like spicy food, but we found "medium" — two little chile pepper icons — to provide ample kick. And a further incidental: the cheese cubes in the saag paneer are lightly fried. I had not seen this before; typically the cheese is fresh.

GUARDIAN PHOTO BY RORY McNAMARA

Go cook it on the mountain: At Taste of the Himalayas, three men named Sherpa (from left, Pemba T. Jr., Pemba T., and Wangdi) have the Nepalese food situation well in hand.

We did find one dish that didn't quite measure up. That was the kukhura ko tarkari ($10.95), cubes of boneless chicken meat stewed with onions and tomato. It sounded as if it would be like, or a kind of, chicken tikka masala, and in fact our server so referred to it when reading back our order. And so it was, though the characteristic pinkish-orange sauce turned out to be a bit thicker and sweeter than ideal.

Also thick and sweet, though this time delightfully, was the chyang ($3), a milky Himalayan concoction of rice and barley that, like sake, occupies a border country between wine and beer. It is a favorite of the Sherpas, those doughty Nepalese best known in this country for leading people to the summit of Mount Everest.

The young co-owner of Taste of the Himalayas, Pemba Sherpa, is a Sherpa. We did not glimpse him in mountaineering gear (unless those were mountaineering sneakers), but he did assure us that he has the "big lungs" of his people — useful for breathing at high altitudes, if not at the top of Everest then in Kathmandu, the capital of Nepal and his hometown. His restaurant hometown is Sonoma, on whose fabled town square the original Taste of the Himalayas is to be found. Exotic food migrating into the city instead of radiating from it? Sure enough. ❖

Taste of the Himalayas. *2420 Lombard (at Scott), S.F. (415) 674-9898. Lunch: Mon.–Fri., 11 a.m.–3 p.m. Dinner: Tues.–Sun., 5–10 p.m. Beer and wine. American Express, Diners Club, Discover, MasterCard, Visa. Not noisy. Wheelchair accessible.*

Without Reservations

Bubble boy

The French drink more champagne than we do, and one suspects their advantage in this area is due only in part to the fact that G.W. Bush is not their president. When I say "more," I mean a *lot* more; the French, on average, uncork a bottle of champers nearly once a week, whereas we do so only two or three times a year. Clearly the French regard the drinking of champagne as part of the good life, the specialness of the everyday. For us it is a more overtly celebratory thing — a drink to savor when, say, you've just managed to steal another election, this time against an opponent you crudely impugned as a garlic-breath Francophile and, no doubt, a champagne drinker. Of course you are a virtuous dry drunk, guided by the whisperings of God, so just a splash, discreetly.

By the time this column's successor appears next week, there is some possibility we will know who has won the presidential election. While I am for the most part a reality-based person with little interest in, and less use for, omens and portents, I note for the record that I have partaken of champagne twice in the past three weeks — which is not quite a French clip but a far livelier one than has been typical lately on these dour, neo-puritan shores. In the rising and hopeful spirit of champagneness, I even went out and replaced my ancient stopper, that implement of chrome, plastic, and rubber you squeeze onto half-emptied bottles so the wine within retains its fizz until you are able to finish it off. Experience suggests this interval can usually be measured in minutes, not hours, though the stopper makes a handsome addition to any bottle of champagne — it has an aura like that of a shining star atop a Christmas tree — and even flat champagne can be useful as a substitute for marsala in zabaglione, the pale yellow cloud of whipped, sweetened egg yolks and wine that pours so beautifully over mixed fruit.

In my immediate environs I detect high anxiety, champagne and zabaglione notwithstanding. Stubbornly surreal poll data, et cetera. Friends wonder: will people *actually vote* for four more years of fiscal mismanagement and foolish bellicosity, of dwindling employment and swelling inflation? For warped science and arrogant secrecy in government? For $3-a-gallon gasoline?

I say no, they won't. Like a leper, the Bush regime has transmitted rot to every issue it has touched. It is a huge pustule that is bound to burst in the end. And the end is at hand. Time for some bubbly!

Paul Reidinger
paulr@sfbg.com

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FOOD & DRINK

cheap eats by dan leone

Gangs of S.F.

My chickens weren't born in the city, but they did grow up there and laid their first eggs there and learned to sleep with other people's lights on and wake up at the crack of smog to the din of Caesar Chavez Street.

They learned to live on burritos, and to not say hi to everyone they see, and to watch for buses, and to try and look tough and crazy when they went out on their own at night.

They went to yoga.

I'm talking about my city chickens, my current crop or flock or gaggle. Gang. You've read about other chickens of mine that were born and brung up and ate by bobcats and foxes in the country when I lived in Sonoma County before. And you read that I'm back, right? Occidental this time, with hippie hicks and somebody famous, but I forget who.

So last week I constructed my white-trashiest chicken coop ever, and then when I was down here in the city over the weekend, I had to go give my girls the news. "Let's go, girls," I said.

They said, "Cluck cluck," which is just about all I ever get out of them, and which I took to mean, in this case, "Where? What the—?"

"You're going to have to learn how to live in the country now," I said. "You'll get used to it. You're chickens. Just watch out for foxes and bobcats."

"Cluck," they said, which I took to mean: "Fuck."

I told them not to worry, that I would be sitting outside on a log most of the time, with a piece of straw in my mouth and a shotgun across my lap. Don't worry. And they said cluck cluck cluck, or "What? Us? Worry?"

While they were getting their shit packed up for the trip, I went to play a little Ping-Pong at the Park Chalet with this jazzy cool-beans calypso group I've been Lord Existing with on the side.

[GLOSSARY OF TERMS: **Ping-Pong** *n.* steel drum, tin old rusty tin can style. **Lord Existing** *v.* being Lord Exister; being, existing, esp. as in playing Ping-Pong as a manner of expressing one's existence.]

Have you ever been to the Park Chalet? Don't worry, I'm not going to review it. No — yes, I *am* going to review it. To illustrate a point. Point being: if you live in San Francisco, or the San Francisco Bay Area and you are not in two or three bands, or even one band, then ... what are you waiting for?

The Park Chalet is at the Beach Chalet, across the street from Ocean Beach, corner of Fulton. The Beach Chalet is the upstairs dining room with windows out onto the ocean, I'm guessing; but we were playing downstairs, in back, in this sort of glassed-in patio area. There's a bar. They serve food. And there's a fireplace in the middle of the room. The bands set up right in front of the fireplace, which was nice this day 'cause it was rainy and cold.

I'd never been there before, but I'd heard the food was good, and they have homemade beers, so in between our first and second sets I ordered a little something. Now, this is not Cheap Eats. It's not over-the-top fancy-pants, but it's not cheap either, not by my standards. Other than appetizing appetizers like spicy ginger chicken wings ($8), the cheapest thing on the menu is, of course, the burger ($10).

The catch is that the band eats for half-price. So, bam, just like that a half-pound 10-clam highbrow hamburger is five clams, with fries. Cheap eats. So you see why I'm saying you gotta be in bands?

First thing people say when they find out I'm a food writer, so to speak, is "Wow! Do you get free meals?" Hell no, I pay for my meals. Keeps me honest. I get free meals (or in this case cheap meals) by being in a band. Free drinks too. Otherwise I would never be able to afford to get drunk. In many cases, such as those involving cover charges, I wouldn't even be able to afford to go out.

So, OK, so ... be in a band. That's step 2. Step 1 (optional) is to learn an instrument if you don't already know one. I recommend steel drum. I'll make one for you, and give you lessons. It's going to be my new business: Blind Leading the Blind School of Music. Motto: Drink free! Eat cheap! You sure as hell aren't going to make any money at it.

I ordered a burger, and I ordered the chicken wings, so now I have two things to say instead of just one. The burger sure looked good! The chicken wings sure looked good!

I spent the whole second set staring at them setting there, on a table. Drooling into my pan more than playing it. Really though, they were really good. Even cold.

Step 3: Book a show at the Park Chalet. ❖

Park Chalet/Beach Chalet. *1000 Great Highway (at Fulton), S.F. (415) 386-8439. Sun.–Thurs., 9 a.m.–10 p.m.; Fri.–Sat., 9 a.m.–11 p.m. Full bar. MasterCard, Visa. Wheelchair accessible.*

Dan Leone (cheapeatsguy@yahoo.com) is the author of Eat This, San Francisco *(Sasquatch Books), a collection of Cheap Eats restaurant reviews, and* The Meaning of Lunch *(Mammoth Books).*

bottle rockets by matt markovich

Mission: mojito

Judging by some of the sorry-ass mojitos I've quaffed, mixing a mojito is tougher than you might imagine. There's a vast gulf of difference between a crisp, cool concoction of fresh mint, fresh lime, crushed ice, a little sugar, and a lot of smooth rum that provokes an involuntary "Aaahhh!" after you take a nice gulp and the flat, syrupy, wilted-mint nightmare that tastes like algae-clotted water from a stagnant pond.

Restaurants and bars put mojitos on the menu because they're extremely popular and they can charge a chunk of change for them. But due to the labor involved in preparing one mojito (let alone multiple mojitos), they're the bane of all but the most dedicated bartenders. After much research I can safely say that the best mojito you can find in San Francisco is mixed by Aaron at Eddie Rickenbacker's (133 Second St. at Minna). But I'll get to his method in a minute ...

The mojito is an excellent litmus test for a bar's ability to formulate premium cocktails. It's a bitter pill to order a $9 cocktail only to find that it sucks. Many would say paying $9 for a single drink of anything is madness, but at those places that use only the freshest and/or most exotic ingredients, juices, and spirits and pay attention to each detail, from the sequence in which they construct the drink to the final artistic bit of garnish, it can be worth it. Regrettably, few drinks are made with such care. With the mojito, you won't find rare rums used, because you're mixing in so many other things that it doesn't make sense to use something rare or too dark. It's a refresher; you use a light rum so it doesn't get too molasses-ey or oversweet. At the same time, it can't be such gutter rum that it detracts from the smoothness of the final beverage.

Case in point: Luna Park. I recently sampled its $8 example and was disappointed. In a pricey drink it used Castillo rum — its well rum. The mint was minimally muddled, the leaves limp and still with their stems on. It was a drag. Luckily, the same wasn't true of the other inventive cocktails (and there are many), but I was a man on a mojito mission. Sadly, the same was true of the much-ballyhooed mojito from Enrico's. Too sweet, bad mint, much stem. Stems bring nothing but watery bitterness to the mix and blow the whole deal — a stem-on mojito is the surest sign of a lame mojito. Destino has got it together and, truth be told, has one of most interesting rum selections in town. Its mojito was well crafted. The mint was fresh, and the overall drink was refreshing. Destino knows its rum and cachaça (a Brazilian sugarcane spirit) cocktails; even its well rum is something out of the ordinary.

There are many variations on the mojito. The mango mojito at Circolo evokes, like the place itself, a Los Angeles–Los Vegas atmosphere. The mango juice lends a not-unpleasant bit of viscosity, but there was no love in the mix, and one suspected the happy color of the mango helped mask its overall lack of spirit. The Sumojito at Jade is a great option for those who refuse to drink rum. As a confessed rum lover, I found its vodka mojito lacking the depth of a rum-based version, but the use of triple sec creates a flavorful alternative.

But what makes Eddie Rickenbacker's the best mojito in San Francisco? Passion. You won't find other "fancy" cocktails at a drinker's bar like Rickenbacker's. There's no biodynamic elderflower syrup or saffron-infused, quadruple-distilled vodka, just honest booze and the kind of people who know how to drink it. Aaron at Rickenbacker's loves mojitos, and he's bent on coming up with the best preparation he can. First, put a couple of ice cubes in the bottom of a pint glass, add superfresh mint (discarding any discolored bits and *all stems*). Add three sugar cubes and commence muddling (macerating the ice, mint, and sugar with a pestle in the glass). Add the freshly squeezed juice of one nice lime, a dollop of Trader Vic's almond orgeat syrup, and a generous pour of Bacardi silver, top the glass with a shaker, and shake the mixture vigorously. Strain from the shaker into a (fresh) pint glass filled with ice (removing all but the tiniest bits of mint so the flavor is there but not the straw-clogging annoyance), top off with club soda from one of those tiny Schweppes bottles (far superior in effervescence to soda from one of those bar guns), and garnish with a slice of lime. Drink. Aaahhh ... Sound insanely complicated? It is, but the result is head and shoulders above anything else you'll find.

The mojito is more a location than a simple libation. It's sitting in the shade of a palm on a white sand beach, digging your toes into the warm sand as you lazily fan yourself with your Panama hat. The mojito is the perfect warm-weather cooler, a nice tongue scrubber that helps cleanse the palate after more fruity tropical drinks, or the perfect way to extinguish the fire of jerk chicken. The well-mixed mojito is a work of art, but have mercy on your bartender. The act of creation is never easy. ❖

E-mail Matt Markovich at mmarkovich@hotmail.com.

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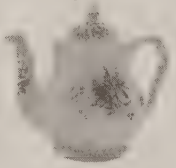
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ASIAN GUARDIAN

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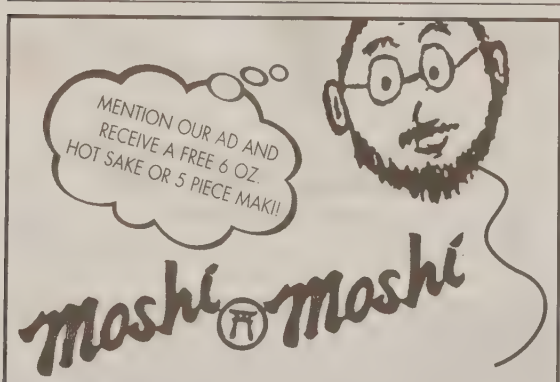

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FOOD & DRINK

Eat here now

The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. Restaurants are reviewed by Paul Reidinger (P.R.), Karen Solomon (K.S.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range
¢ less than $7 per entrée
$ $7–$12
$$ $13–$20
$$$ more than $20

Critic's choice

Saha serves "Arabic fusion cuisine" — a blend of the Middle East and California — in a cool, spare setting behind the concierge's desk at the Hotel Carlton. One senses the imminence of young rock stars, drawn perhaps by the lovely chocolate fondue. (P.R., 9/04) 1075 Sutter (at Larkin), S.F. 345-9547. **Arabic/fusion**, B/BR/D, $$, AE/DS/MC/V.

Recently reviewed

Firefly remains an exemplar of the neighborhood restaurant in San Francisco: it is homey and classy, hip and friendly, serving an American menu — deftly inflected with ethnic and vegetarian touches — that's the match of any in the city. (P.R., 9/04) 4288 24th St. (at Douglass), S.F. 821-7652. **American**, D, $$, AE/MC/V.

LJ's Martini Bar and Grill sits on the second floor of the urban mall we know as Metreon, but its menu of American favorites and international alternatives is stylishly executed and reasonably priced in a sophisticated environment. For lunch, sit on the sunny terrace. (P.R., 9/04) 101 Fourth St. (at Mission), S.F. 369-6114. **American**, L/D, $$, AE/DS/MC/V.

The Mandarin, though a Gen Xer by birth and a longtime resident of touristy Ghirardelli Square, still offers a matchlessly elegant experience in Chinese fine dining. A surprising number of genuinely spicy dishes; superior service; wine emphasized over beer. (P.R., 9/04) 900 North Point (at Polk, in Ghirardelli Square), S.F. **Chinese**, L/D, $$, AE/DC/DS/MC/V.

On the cheap: vegetarian

Cafe Gratitude specializes in surprisingly delicious, painstakingly prepared raw and vegan cuisine, with an utterly predictable hippie attitude. For less than $10, you will be full and healthy from buckwheat and Brazil nut cheese pizza, mock tuna salad and other herbaceous nut-based spreads, and sumptuous date-based smoothies. (K.S., 10/04) 2400 Harrison, S.F. 824-4652. **Vegan**, B/BR/L/D, ¢, MC/V.

New Ganges Restaurant is short on style — it is as if the upmarket revolution in vegetarian restaurants never happened — but there is a homemade freshness to the food you won't find at many other places. (P.R., 11/03) 775 Frederick (at Stanyan), S.F. 681-4355. **Vegetarian/Indian**, L/D, $, MC/V.

Urban Forage limns the vegetarian-land boundaries among vegan, raw, and live foods with considerable verve. The best dishes have recognizable ethnic roots; others slip out of focus. The cashew-butter "nice" cream is worth saving room for. (P.R., 9/04) 561 Valencia (at 16th St.), S.F. 252-1000. Take-out locations: 254 Fillmore (at Haight), S.F. 255-6701; 415 Castro (at Market), S.F. 861-2499. **Vegetarian**, L/D, $, MC/V.

Downtown, Embarcadero

B44 brings Daniel Olivella's Catalan cooking to al fresco–friendly Belden Place. The salt cod–studded menu is stronger in first than main dishes. Frenchy desserts. (Staff) 44 Belden Place (near Pine), S.F. 986-6287. **Catalan**, L/D, $$, AE/MC/V.

Bocadillos serves bocadillos — little Spanish-style sandwiches on little round buns — but the menu ranges more widely, through a variety of Spanish and Basque delights. Decor is handsome, though a little too stark-modern to be quite cozy. (P.R., 8/04) 710 Montgomery (at Washington), S.F. **Spanish/Basque**, L/D, $, MC/V.

Brindisi Cucina di Mare cooks seafood the south-Italian way, and that means many, many ways, with many, many sorts of seafood. (P.R., 4/04) 88 Belden Pl. (at Pine), S.F. 593-8000. **Italian/seafood**, L/D, $$, AE/MC/V.

Cosmopolitan Cafe seems like a huge Pullman car. The New American menu emphasizes heartiness. (Staff) 121 Spear (at Howard), S.F. 543-4001. **American**, L/D, $$, AE/DC/MC/V.

Grand Cafe now serves the French-modern food of Paul Arenstam (late of Belon), and it's full of nice little touches: sauce gribiche on asparagus, for example. Lots of seafood, including plates of fruits de mer. The setting remains splendid. (Staff) 501 Geary (at Taylor), S.F. 292-0101. **French**, $$$, B/BR/L/D, AE/MC/V.

Jeanty at Jack's introduces Philippe Jeanty's earthy French cooking into the vertiginous old Jack's space, and the result is leisurely fabulousness, at least at dinnertime. At lunch, the pace is more harried, the prices too high. (Staff) 615 Sacramento (at Montgomery), S.F. 693-0941. **French**, L/D/$$$, AE/MC/V.

Plouf Mussels 10 ways — need we say more? Plouf knows its turf, and that's surf. All the seafood sparkles at this chic spot tucked away on pedestrians-only Belden Place, though mussels are a house specialty, impeccably fresh and served in brimming bowlfuls. Lots of outdoor seating reinforces the French-café feel. (Staff) 40 Belden Place (at Bush), S.F. 986-6491. **French**, L/D, $$, AE/MC/V.

Postrio might be the last place on earth where you can still get a taste of the elegantly lusty cooking that made Wolfgang Puck and his first Spago famous. (P.R., 11/02) 545 Post (at Mason), S.F. 776-7825. **California**, B/BR/L/D, $$$, AE/DC/MC/V.

Restaurant Gary Danko is an exercise in symmetries, with food, ambience, and service in a fine balance. Danko's California cooking is distinctive, but the real closer is the cheese cart, laden with the exquisite and the rare. (Staff) 800 North Point (at Hyde), S.F. 749-2060. **California**, D, $$$, AE/DC/DISC/MC/V.

Town's End Restaurant and Bakery serves comfort food at comfortable prices, but perhaps the quantity spreads the quality a bit thin. Still, it's difficult to pass up bay seating and fresh baked goods, gut-busting egg plates, serious sandwiches, and bargain pastas, meat, and fish. (K.S., 10/04) 2 Townsend, S.F. 512-0749. **California**, B BR L/D, $/$$, AE/DC/MC/V.

Tu Lan has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. **Vietnamese**, L/D, ¢.

North Beach, Chinatown

Da Flora advertises Venetian specialties, but notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (Staff) 701 Columbus (at Filbert), S.F. 981-4664. **Italian**, D, $$, MC/V.

Enrico's Sidewalk Cafe remains a classic see-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (Staff) 504 Broadway (at Kearny), S.F. 982-6223. **Mediterranean**, L/D, $$, AE/MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. The main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. **Italian**, L/D, $, MC/V.

Jitney's Bar and Grill brings the cheer of a diner and the style of a bistro to the old Black Cat space. Addictive house-made potato chips; immense retro desserts. (P.R., 11/03) 501 Broadway (at Kearny), S.F. 982-5299. **American**, L/D, $$, AE/MC/V.

Michelangelo Cafe There's always a line outside this quintessential North Beach restaurant, but it's well worth the sidewalk time for Michelangelo's excellent Italian, served in a bustling, family-style atmosphere. The seafood dishes are recommended; approach the postprandial Gummi Bears at your own risk. (Staff) 597 Columbus (at Union), S.F. 986-4058. **Italian**, D, $$.

Moose's is famous for the Mooseburger but the rest of the menu is comfortably sophisticated. The crowd is moneyed but not showy and definitely not nouveau. (Staff) 1652 Stockton (at Union), S.F. 989-7800. **American**, BR/L/D, $$, AE/DC/MC/V.

Pena Pacha Mama offers organic Bolivian cuisine as well as weekly performances of Andean song and dance. Dine on crusted lamb and yucca frita while watching a genuine flamenco performance in this intimate setting. (Charles Russo, 7/01) 1630 Powell (at Green), S.F. 646-0018. **Bolivian**, BR/D, $$, AE/MC/V.

Rose Pistola At the lively and upscale Rose Pistola, Italian is the cuisine on the table. There's plenty to choose from on this extensive menu — from small tapaslike treats like house-cured fish or goat cheese and bresola crostini to roasted quail and crackling-crusted shrimp pizza. (Staff) 532 Columbus (at Green), S.F. 399-0499. **Italian**, L/D, $$, AE/DC/MC/V.

Washington Square Bar and Grill offers stylish Cal-Ital food at reasonable prices in a storied setting. (P.R., 8/03) 1707 Powell (at Union), S.F. 982-8123. **Italian**, $$, L/D, MC/V.

SoMa

The Butler and the Chef brings a taste of Parisian cafe society — complete with patés, cornichons, and croques monsieurs — to sunny South Park. (P.R., 5/04) 155A South Park (near Third St.), S.F. **French**, B/L/D, $, AE/DC/DS/MC/V.

FOOD & DRINK

Fringale still satisfies the urge to eat in true French bistro style, with Basque flourishes. The paella roll is a small masterpiece of food narrative; the frites are superior. (P.R., 7/04) 570 Fourth St. (at Brannan), S.F. 543-0573. **French/Basque,** L/D, $$, AE/MC/V.
Maya is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable flavors here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkinseed and tamarind. And for those weekday take-out lunches, there's **Maya (Next Door),** a taqueria that operates to the left the host's podium. (P.R., 8/04) 303 Second St. (at Folsom), S.F. 543-6709. **Mexican,** L/D, $$$, AE/DC/DISC/MC/V.
Mochica serves quite possibly the best Peruvian food in the city, at extremely reasonable prices. The location is iffy, mostly because of speeding traffic. Jaywalk with care. (P.R., 6/04) 937 Harrison (at Fifth St.), S.F. 278-0480. **Peruvian,** L/D, $$, AE/MC/V.
Moshi Moshi serves a full palette of Japanese standards, from sushi to tempura to immense bowls of udon and near-udon. An ideal spot for neighborhood-watching. (P.R., 7/03) 2092 Third St. (at 18th St.), S.F. **Japanese,** L/D, $, AE/MC/V
Nova still serves infused vodkas (remember Infusion?), but its orientation is less toward South Park than toward Pac Bell Park. Sports TV plays above the bar, solid new American food, sleek pubbish looks. (P.R., 10/03) 555 Second St. (at Bryant), S.F. 543-2282. **American,** L/D, $$, AE/DS/MC/V.
The Public brings a Tuscan-tinged, Delfinaish menu to a splendid, multilevel space in a grand old brick building. Youthful but well-informed staff, incomparable chocolate bread pudding. (P.R., 7/03) 1489 Folsom (at 11th St.), S.F. 552-3065. **California/Mediterranean,** D, $$, AE/MC/V.
Town Hall offers the lusty American cooking of the Rosenthal brothers in an elegantly spare, New England–ish setting. There is a large communal table for seat-of-the-pants types or those who like their conviviality to have a faintly medieval air. (P.R., 12/03) 342 Howard (at Fremont), S.F. 908-3900. **American,** L/D, $$, AE/MC/V.
XYZ joins the pantheon of fabulous restaurants in the city's hotels. Lusty California cooking glows like a campfire in a cool (if slightly deracinated) urban setting. (P.R., 3/03) 181 Third St. (at Howard), S.F. 817-7836. **California,** B/BR/L/D, $$$, AE/DC/DS/MC/V.

Nob Hill, Russian Hill

Alborz looks more like a hotel restaurant than a den of Persian cuisine, but there are flavors here — of barberry and dried lime, among others — you won't easily find elsewhere. (Staff) 1245 Van Ness (at Sutter), S.F. 440-4321. **Persian,** L/D, $, MC/V.
Cordon Bleu has huge portions, tiny prices, and a hoppin' location right next to the Lumiere Theatre. (Staff) 1574 California (at Polk), S.F. 673-5637. **Vietnamese,** L/D, ¢.
East Coast West Delicatessen doesn't look like a New York deli (too much space, air, light), but the huge, fattily satisfying Reubens, platters of meat loaf, black-and-white cookies, and all the other standards compare commendably to their East Coast cousins. (Staff) 1725 Polk (at Clay), S.F. 563-3542. **Deli,** BR/L/D, $, MC/V.
Matterhorn Restaurant offers dishes that aren't fondue, but fondue (especially with beef) is the big deal and the answer to big appetites. For dessert: chocolate fondue! (P.R., 8/03) 2323 Van Ness (at Green), S.F. 885-6116. **Swiss,** $$, D, AE/DC/DS/MC/V.
Ruth's Chris Steakhouse brings on the lipids in a big, big way — even the salads are well marbled — but if you're not worried about fat, you'll find the food to be quite tasty, the mood soothingly refined. (P.R., 11/02) 1601 Van Ness (at California), S.F. 673-0557. **Steak,** D, $$$, AE/CB/DC/DS/MC/V.

Civic Center, Tenderloin

A la Turca is a surprisingly stylish spot on a not particularly stylish block. Excellent

Continued on page 36

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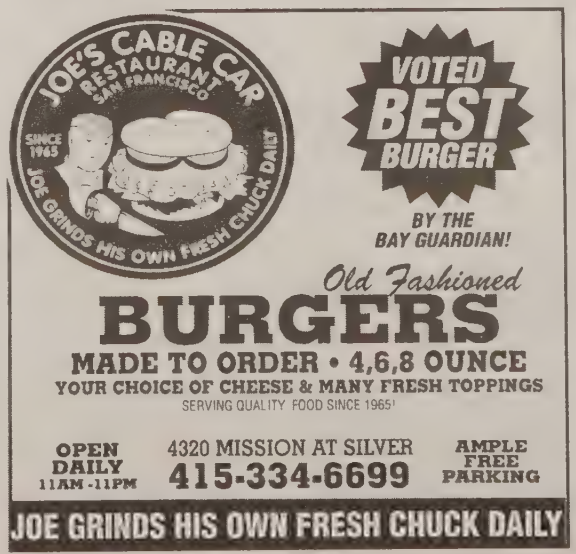

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Eat Here Now

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pides, Turkish beer. (P.R., 3/04) 869 Geary (at Larkin), S.F. 345-1011. **Turkish**, L/D, $, AE/MC/V.

Chutney combines elements of college-town haunt and California bistro. The Pakistani-Indian food is fresh, bright, spicy, and cheap. (P.R., 4/03) 511 Jones (at O'Farrell), S.F. (931-5541. **Indian/Pakistani**, L/D, ¢.

Gyro King has that Istanbul feeling: lots of kebabs and gyros, hummus, dolma, eggplant salad, and of course baklava fistikli for dessert. It's all cheap, and it makes for a good, quick Civic Center lunch. (Staff) 25 Grove (at Larkin), S.F. 621-8313. **Turkish/Mediterranean**, B/L/D, ¢, MC/V.

International Noodle House seems like a chain but isn't. The food (pan-Asian, noodly) tends to be tasty and quite cheap, and the space is reassuringly vast — you can always get a table if you have a show to catch. (P.R., 8/03) 690 Van Ness (at Turk), S.F. 567-2288. **Asian/noodles**, $, L/D, MC/V.

Max's Opera Cafe Huge food is the theme here, from softball-size matzo balls to towering desserts. Your basic Jewish deli. (Staff) 601 Van Ness (at Golden Gate), S.F. 771-7300. **American**, L/D, $, AE/DC/DISC/MC/V.

Olive might look like a tapas bar, but what you want are the thin-crust pizzas, the simpler the toppings the better. The small plates offer eclectic pleasures, especially the Tuscan pâté and beef satay with peanut sauce. (Staff) 743 Larkin (at O'Farrell), S.F. 776-9814. **Pizza/eclectic**, D, $, AE/DS/MC/V.

Hayes Valley

Absinthe restyles the rustic foods of southern France into sleek urban classics. No absinthe; have a pastis instead. (P.R., 11/03) 398 Hayes (at Gough), S.F. 551-1590. **Southern French, Destino** reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. (Staff) 1815 Market (at Guerrero), S.F. 552-4451. **Peruvian**, D, $$, MC/V.

Espetus means "skewer" in Portuguese, and since the place is a Brazilian grill, the (huge) skewers are laden with a variety of meats, poultry, and seafood. The giant buffet at the rear assures that you will not — you cannot — leave hungry. (P.R., 3/04) 1686 Market (at Gough), S.F. 552-8792. **Brazilian**, L/D, $$$, MC/V.

Tandoori Grill is a lovely setting of brick and wood in which to enjoy a buffet lunch or a South Asian dinner served from pots of hammered copper. (P.R., 10/03) 602 Hayes (at Laguna), S.F. 241-1900. **Indian/Pakistani**, L/D, $, AE/DS/MC/V.

Castro, Noe Valley, Glen Park

Côté Sud brings a stylish breath of Provence to the Castro. The cooking reflects an unfussy elegance; service is as crisp as a neatly folded linen napkin. Nota bene: you must climb a set of steps to reach the place. (P.R., 10/02) 4238 18th St. (at Diamond), S.F. 255-6565. **French**, D, $$, MC/V.

Hamano Sushi packs them in despite a slightly dowdy setting and food of variable appeal. The best stuff is as good as it gets, though, and prices aren't bad. (P.R., 10/02) 1332 Castro (at 24th St.), S.F. 826-0825. **Japanese**, L/D, $$, AE/MC/V.

La Mooné rides a menu roller coaster from excellent to forgettable, but the best dishes (lamb tataki, beef rib eye) will leave you exclaiming. (Staff) 4072 18th St. (at Castro), S.F. 355-1999. **Fusion**, D, $$, MC/V.

Lupa, in the old Noi–Little Italy space, serves a strong pan-Italian menu with Roman accents. Service is knowledgeable and familial, the food competitive in a competitive neighborhood. (P.R., 5/03) 4109 24th St. (at Castro), S.F. 282-5872. **Italian**, D, $$, MC/V.

Tangerine occupies one of the lovelier and more tree-lined corners in the Castro, and the "fusion" cooking is really more of a potpourri, ably ranging from gumbo to deep-fried calamari to sea bass edamame. (P.R., 1/03) 3499 16th St. (at Sanchez), S.F. 626-1700. **Fusion**, L/D, $, MC/V.

Haight, Cole Valley, Western Addition

Alamo Square is an archetype for the "good little place around the corner." Five different kinds of fish are offered next to three cooking techniques and five sauces. (Staff) 803 Fillmore (at Grove), S.F. 440-2828. **Seafood**, D, $, MC/V.

Blue Jay Cafe has the Mayberry, RFD, look, and giant platters of Southernish food, including a good catfish po'boy and crispy fried chicken. Everything is under $10. (P.R., 4/04) 919 Divisadero (at McAllister), S.F. 447-6066. **American/soul**, BR/L/D, $, MC/V.

Brother-in-Laws Bar-B-Cue always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), S.F. 931-7427. **Barbecue**, L/D, $

Burgermeister uses top-grade Niman Ranch beef for its burgers, but nonetheless they're splendid, with soft buns and crisp, well-salted fries. Foofy California wrinkles are available if you want them, but why would you? (P.R., 5/04) 86 Carl (at Cole), S.F. 566-1274. **Burgers**, L/D, $.

Divis Fancy has the pleasantly rumpled look of a Mission District coffeehouse, but the cooking is home-style Middle Eastern, which means hummus, kabobs, and a fabulous baklava. (P.R., 2/04) 846 Divisadero (at McAllister), S.F. 931-1362. **Middle Eastern**, L/D, $, AE/DC/DS/MC/V.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (Staff) 901 Cole (at Carl), S.F. 566-3063. **Fusion**, D, $$, AE/MC/V.

Fly could easily host séances, but if your only interest is food and drink you'll be happy too. Good pizzas and small plates; plenty for omnivores and vegetarians alike. Tons of sake drinks to wash it all down. (P.R., 1/03) 762 Divisadero (at Fulton), S.F. 931-4359. **Mediterranean**, L/D, $, AE/DC/DS/MC/V.

Grandeho's Kamekyo Sushi Bar Always packed, Grandeho serves up excellent sushi along with a full Japanese menu. (Staff) 943 Cole (near Carl), S.F. 759-5693. **Japanese**, L/D, $$, AE/MC/V.

Hukilau brings a dash of Big Island conviviality — and Big Island (i.e., big) portions — to a wind- and traffic-swept corner of the big city. Spam, too, if you want it. (P.R., 2/03) 5 Masonic (at Geary), S.F. 921-6242. **Hawaiian/American**, BR/L/D, $, MC/V.

Metro Cafe brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. (Staff) 311 Divisadero (at Oak), S.F. 552-0903. **French**, B/BR/L/D, $, MC/V.

Minerva Cafe does the Greek standards in a hall-like space presided over by a boisterously friendly owner. Excellent Greek salad. (P.R., 1/04) 1750 Divisadero (at Bush), S.F. 359-1467. **Greek**, L/D, $, MC/V.

Tsunami Sushi and Sake Bar brings hip Japanese-style seafood to the already hip Cafe Abir complex. Skull-capped sushi chefs, hefty and innovative rolls. (P.R., 5/03) 1306 Fulton (at Divisadero), S.F. 567-7664. **Japanese/sushi**, D, $$, AE/DC/DS/MC/V.

Yunza Restaurant proves that there's plenty of rich culinary territory between Mexico and Brazil. Excellent arepas. (P.R., 4/04) 1109 Fillmore (at Golden Gate), S.F. **South American**, L/D, $, MC/V.

Mission, Bernal Heights, Potrero Hill

Alma means "soul," and that's what chef owner Johnny Alamilla brings to his nuevo Latino menu. From tejioada to seviche to black cod roasted in a banana leaf, the food is unforgettable. (Staff) 1101 Valencia (at 22nd St.); S.F. 401-8959. **Nuevo Latino**, D, $$, MC/V.

Baraka takes the French-Spanish tapas con-

FOOD & DRINK

the blender

1. Corn chowder with turkey bacon
2. Storming the bastilla, Medjool
3. St. Clement cabernet sauvignon, 2001
4. A Monopole champagne stopper, Williams-Sonoma, Union Square
5. Smoked-paprika butter

cept, gives it a beguiling Moroccan accent — harissa, preserved lemons, merguez sausage — and the result is astonishingly good food. (P.R., 6/03) 288 Connecticut (at 18th St.), S.F. 255-0370. **Moroccan/Mediterranean,** L/D, $$, AE/MC/V.

Bistro E Europe is probably the only place in town where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. A singular experience. (Staff) 4901 Mission (at France), S.F. 469-5637. **Hungarian/Gypsy,** BR/D, $$, cash only.

Cafe Bella Vista brings a stylish touch of Cataluña to the Inner Mission. Excellent gazpacho and tortilla española. The interior decor is sleek and modern, though the space itself seems slightly squashed by the apartment building overhead. (P.R., 6/04) 2598 Harrison (at 22nd St.), S.F. 641-6195. **Spanish,** B/BR/L/D, $, AE/MC/V.

Cafe La Taza looks like your nicer Mission coffee and sandwich shop by day, but when the sunlight melts into evening, dinner is served, nuevo Latino-style. The tortilla soup will spoil you for any other. (P.R., 6/04) 2475 Mission St. (at 21st St.), S.F. 824-7717. **Nuevo Latino.** B/L/D, $$, MC/V.

Cafe Phoenix looks like a junior-high cafeteria, but the California-deli food is fresh, tasty, and honest, and the people making it are part of a program to help the emotionally troubled return to employability. (P.R., 11/03) 1234 Indiana (at 23rd St.), S.F. (282-9675 x 239. **California,** B/L, ¢, MC/V.

Circolo Restaurant and Lounge brings Peruvian- and Asian-influenced cooking into a stylishly barnlike urban space where dotcommers gathered of old. Some of the dishes are overwrought, but the food is splendid on the whole. (P.R., 6/04) 500 Florida (at Mariposa), S.F. 553-8560. **Nuevo Latino/Asian,** D, $$$, AE/DC/DS/MC/V.

Delfina has grown from a neighborhood restaurant to an event, but an expanded dining room has brought the noise under control, and as always, the food — intense variations on a theme of Tuscany — could not be better. (P.R., 2/04) 3621 18th St. (at Guerrero), S.F. 552-4055. **California,** D, $$, MC/V.

Geranium occupies an old butcher shop and serves vegetarian comfort food that, in its meatless meatiness, manages to honor both past and present in a way that should make everyone happy. (P.R., 8/04) 615 Cortland (at Anderson), S.F. 647-0118. **Vegetarian,** BR/D, $$, MC/V.

Little Baobab reminds us that creole cooking isn't just from New Orleans; the excellent (and inexpensive) food takes its influences from French island culture in the Caribbean and Indian Oceans. (P.R., 11/02) 3388 19th St. (at Mission), S.F. 643-3558. **Creole,** D, $, MC/V.

Little Nepal assembles a wealth of sensory cues (sauna-style blond wood, brass table services) and an Indian-influenced Himalayan cuisine into a singular experience that appeals to all of Bernal Heights and beyond, including tots in their strollers. (P.R., 6/03) 925 Cortland (at Folsom), S.F. 643-3881. **Nepalese,** L/D, $$, AE/DC/DS/MC/V.

Maharaja offers romantically half-lit pastels and great spicy food, including a fine chicken tikka masala and a dish of lamb chunks in dal. Lunch forswears the usual steam-table buffet in favor of set specials, as in a Chinese place. (Staff) 525 Valencia (at 16th St.), S.F. 552-7901. **Indian,** L/D, $, MC/V.

Continued on page 38

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FOOD & DRINK

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From page 37

Mi Lindo Perú dishes up mom-style cooking. Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (Staff) 3226 Mission (at Valencia), S.F. 642-4897. **Peruvian**, L/D, $, MC/V.

Moki's Sushi and Pacific Grill serves imaginative specialty makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. (Staff) 830 Cortland (at Gates), S.F. 970-9336. **Japanese**, D, $$, AE/DC/MC/V.

Pancho Villa The best word for this 16th Street taqueria is *big*, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), S.F. 864-8840. **Mexican**, BR/L/D, ¢.

Scenic India will slake your craving for South Asian food, with fine tandoori items, strong variations on tikka masala and plenty of tasty vegetable dishes. (Staff) 532 Valencia (at 16th St.), S.F. 621-7226. **Indian**, D, $, AE/DC/DISC/MC/V.

Slow Club keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonality and classic preparations in a cool, edgy postindustrial space. (Staff) 2501 Mariposa (at Hampshire), S.F. 241-9390 **California**, BR/L/D, $$, MC/V.

Spiazzino serves Italian standards in the blond-wood space that once held Val 21. Notable tiramisu. (P.R., 4/03) 995 Valencia (at 21st St.), S.F. 643-8814. **Italian**, L/D, $, AE DS/MC/V.

Taqueria Can-Cun serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773; 3211 Mission (at Valencia), S.F. 550-1414. **Mexican**, L/D, ¢.

Ti Couz The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. **Crepes**, BR/L/D, $, MC/V.

Vogalonga Trattoria continues a tradition of excellent rustic cooking in a setting of cozy warmth. Despite the gondolier etched on the front window, the menu includes standards from all regions of Italy. (P.R., 11/02) 3234 22nd St. (at Bartlett), S.F. 642-0298. **Italian**, D, $, MC/V.

Walzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. The décor has a definite *Cabaret* edge. (Staff) 381 S. Van Ness (at 15th), S.F. 551-7181. **German**, D, $, MC/V.

Watercress succeeds Watergate — the space is still handsome and the food is still French-Indochinese fusion, but the prices are lower, and the prix fixe option is so generous as to be irresistible. One of the best values in town (P.R., 12/03) 1152 Valencia (at 23rd St.), S.F. 648-6000. **Fusion**, D, $, AE/DC/MC/V.

Wilde Oscar's slings decent Irish pub food — burgers, curries, plenty of fries — in a comfortably homo-inflected environment. Wilde witticisms adorn the walls. (P.R., 9/03) 1900 Folsom (at 15th St.), S.F. 621-7145. **Irish/pub**, L/D, $, MC/V.

Marina, Pacific Heights, Laurel Heights

Bistro Aix Elegant patio dining is tucked away on a precious tree-lined Marina stretch. Locals flock for cracker crust pizzas, crispy roast chicken, and moderately priced pastas made by people who respect fresh ingredients. (K.S., 10/04) 3340 Steiner, S.F. 202-0100 **California**, D, $$, MC/V.

Bistro Yoffi offers a homey California menu in a paradise of potted plants. Splendid al fresco dining (under heat lamps) in the rear. (Staff) 2231 Chestnut (at Pierce), S.F. 885-5133. **California**, L/D, $$, MC/V.

Eunice's Cafe is the place to go when you'd rather have a conversation than make a big entrance. Good soups, sandwiches, pizzas, quiches, with a world of influences. (P.R., 10/02) 3336 Sacramento (at Presidio), S.F. 440-3330. **Brazilian/eclectic**, B/L, ¢, MC/V.

FOOD & DRINK

Morpho Sushi proves that there's life yet in the Union Street scene. Yuppies galore feasting on arty, not-inexpensive sushi and various cooked delectables. (Staff) 1980 Union (at Buchanan), S.F. 447-8275. **Japanese/sushi**, L/D, $$. AE/DISC/MC/V.

Plump Jack Café If you had to take your parents to dinner in the Marina, this would be the place. A small but authentic jewel. (Staff) 3127 Fillmore (at Filbert), S.F. 563-4755. **California**, L/D, $$, AE/MC/V.

Sunset

Cafe for All Seasons reflects the friendly vibrancy of its West Portal neighborhood. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. (Staff) 150 West Portal (at Vicente), S.F. 665-0900. **California**, L/D, $$, AE/MC/V.

Eldos is a cross between a brew pub and a taqueria, with a few standard American items thrown in. Fabulous chicken posole. (Staff) 1326 Ninth Ave. (at Irving), S.F. 564-0425. **Mexican/brew pub**, L/D, $, AE/DC/MC/V.

Hotei is a marvel of great Japanese fare combined with efficient, accommodating service. Four types of noodles are the foundation around which swirl lively broths. (Staff) 1290 Ninth Ave. (at Irving). 753-6045. **Japanese**, L/D, ¢, AE/DC/MC/V.

Ichi-ban Kan Cafe serves sushi, sandwiches, burgers, teriyaki, an all-you-can-eat buffet — are you getting the picture? The winning neighborhood tone is reminiscent of Mayberry, R.F.D. (Staff) 1500 Irving (at 16th Ave.), S.F. 566-1696. **Japanese/American**, L/D, $, AE/DC/DISC/MC/V.

Masala means "spice mixture," and spices aplenty you will find in the South Asian menu. Be sure to order plenty of nan to sop up the sauce with. (Staff) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. **Indian/Pakistani**, L/D, $, AE/DC/DISC/MC/V.

Shanghai Restaurant poses the occasional issue for Anglophones, but the food, when it finally arrives, redeems the sometimes frustrating wait. Excellent Szechuan-style, spicy stuff; fine soups, seafood dishes. (Staff) 420 Judah (at 9th Ave.), S.F. 661-7755. **Chinese**, L/D, $, MC/V.

Thai Cottage isn't really a cottage, but it is small in the homey way, and its Thai menu is sharp and vivid in the home-cooking way. Cheap, and the N train stops practically at the front door. (P.R., 8/04) 4041 Judah (at 46th Ave.), S.F. 566-5311. **Thai**, L/D, $, MC/V.

Richmond

Aziza shimmers with Moroccan grace, from the pewter ewer and basin that circulates for the washing of hands to the profusion of preserved Meyer lemons in the splendid cooking. (Staff) 5800 Geary (at 22nd Ave.), S.F. 752-2222. **Moroccan**, D, $$, AE/MC/V.

Bistro Clement is all about the French bistro staples, from fish soup to steak frites to country paté to salade niçoise. A lovely garden in the rear. (P.R., 8/04) 127 Clement (at Second Ave.), S.F. 387-6966. **French**, L/D, $$, MC/V.

Chapeau! serves some of the best food in the city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu. (Staff) 1408 Clement (at 15th Ave.), S.F. 750-9787. **French**, D, $$, AE/DC/MC/V.

Mandalay Restaurant features reasonably priced Burmese food like fish chowder, mango chicken, and ginger salad. (Staff) 4348 California (at Sixth Ave.), S.F. 386-3896. **Burmese**, L/D, ¢, MC/V.

Pizzetta 211 practices the art of the pizza in a glowing little storefront space. Thin crusts, unusual combinations, a few side dishes of the highest quality. (P.R., 2/04) 211 23rd Ave. (at California), S.F. 379-9880. **Pizza/Italian**, L/D, $.

Spices! has an exclamation point for a reason: its Chinese food, mainly Szechuan and Taiwanese, with an oasis of Shanghai-style dishes, is fabulously hot. Big young crowds, pulsing house music, a shocking orange-and-yellow paint scheme. Go prepared, leave happy. (P.R., 6/03) 294 Eighth Ave. (at

Continued on page 41

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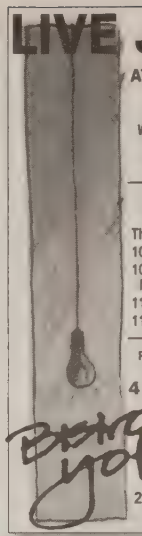

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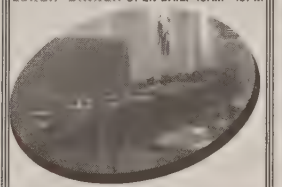

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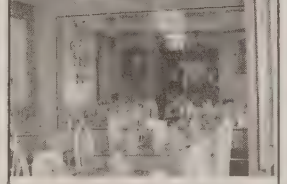

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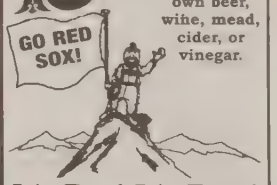

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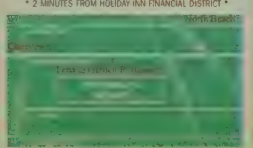

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FOOD & DRINK

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From page 39

Clement), S.F. 752-8884. **Szechuan/Chinese,** L/D, $, MC/V.

Tia Margarita is an old-style Mexican restaurant with big servings and big flavor. Go hungry. (P.R., 4/03) 300 19th Ave. (at Clement), S.F. 752-9274. **Mexican,** D, $, MC/V.

Bayview, Hunters Point, and south

Cafe Lola serves a great burger, with a beautiful view across the water to Oakland. Good fries, too, and all-around good juju. (Staff) 702 Innes (at Earl), S.F. 282-8091. **American,** BR/L, ¢.

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you name it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (Staff) 2177 Bayshore (at Blanken), S.F. 330-0736 Barbecue, L/D, ¢, AE DC/MC/V

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for $3.25–$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (Staff) 4920 Third St. (at Palou), S.F. 822-1818. **Chinese,** L/D, ¢.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. **Chinese,** L/D, ¢.

Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them $2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (Staff) 732 22nd St. (at Third St.) S.F. 285-6046. **Chinese,** L/D, ¢.

Berkeley, Emeryville, and north

César You'll be tempted to nibble for hours from Chez Panisse–related César's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (Staff) 1515 Shattuck (near Vine), Berk. (510) 883-0222. **Spanish,** D, $, DISC/MC/V.

Rick and Ann's serves some of the best shoestring fries on earth, along with excellent (if nouvelle) renditions of such Americana as meat loaf, and chicken pot pie baked under a cheddar cheese biscuit. (Staff) 2922 Domingo (at Ashby), Berk. (510) 649-8538. **American,** BR/L/D, $, AE/MC/V.

Zachary's Chicago Pizza The stuffed pizza is simply out of this world. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. **Pizza,** L/D, $, AE/MC/V.

Oakland and Alameda

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. (Staff) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. **Bakery,** B/L/D, ¢. Not wheelchair accessible.

Mama's Royal Cafe Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scramble, huevos rancheros, and 20 different omelettes. (Staff) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. **American,** B/L, ¢.

Tropix Dig into a heap of spicy grilled jerk chicken, or wallow in the wonders of the shrimp pawpaw: curried vegetables and fat shrimp piled up over meltingly ripe papaya. (Staff) 3814 Piedmont (at W. MacArthur), Oakl. (510) 653-2444. **Caribbean,** L/D, $, AE/DC/MC/V, Patio not wheelchair accessible. ❖

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Charlie and the true-crime factory

Fifteen years in the making, Jim Van Bebber's *The Manson Family* gives new meaning to the phrase *cult film. By Cheryl Eddy*

The gruesome exploits of Charles Manson and company were so sensational — involving sex, drugs, movie stars, rock stars, religion, brainwashing, Beatles lyrics, Death Valley, and murder, murder, murder — that it's no surprise they continue to infiltrate popular culture. The events of that doomed summer of '69 have given rise to an opera, countless books and Web sites, tributes in song by everyone from Sonic Youth to Ozzy Osbourne, the sight of Axl Rose striding around in a Manson T-shirt on MTV, and a Nine Inch Nails album recorded at the era's most notorious crime scene, a sprawling mansion at 10050 Cielo Dr., high above Beverly Hills.

Though the home was demolished in 1994 (a new manse, optimistically dubbed Villa Bella, was erected on the site; the street number was also changed), legend has it Trent Reznor made off with the front door — the same door, not coincidentally, that had borne the word *pig*, scrawled in victim Sharon Tate's blood, nearly three decades before. Like Ted Bundy's V.W. bug, or one of John Wayne Gacy's clown paintings, the door is a macabre relic, made priceless by its association with crimes that might be called unspeakable, if we couldn't stop talking about them.

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Hair today, gone tomorrow: Jim Van Bebber's *The Manson Family* follows Charles Manson and company from happy daze (top) to troubled times (center) to lockup (bottom).

The media circus that accompanied Manson's trial in the early 1970s has quieted, though every time any of his cohorts comes up for parole — Leslie Van Houten, just 19 at the time of the murders, was recently denied release for the 15th time — you can be sure Court TV will report on it. Manson's freaky charisma and his status as the guy who ruined the 1960s, remains potent; Geraldo Rivera called him a "mass-murdering dog" during a confrontational 1988 interview, during which Manson promised to "chop up more of you motherfuckers."

Manson celebrates his 70th birthday this November; he's spent probably two-thirds of those years behind bars. Still, his brief time on the outside was colorfully destructive enough to inspire two telefilms based on *Helter Skelter*, the true-crime best-seller written by Vincent Bugliosi, the "D.A. from L.A." who prosecuted the case against Manson and his followers.

The 1976 *Helter Skelter* miniseries — according to CBS, the "highest-rated two-part made-for-TV movie ever" — remains probably the best-known dramatic rehash of the case. It follows Bugliosi's determined quest to suss out the motive behind a string of murders — Tate and four others at Cielo Drive, plus a married couple named LaBianca — that couldn't be more senseless or bizarre. Much of film's dialogue quotes directly from trial transcripts (giving rise to classic lines like "Leave a sign ... something witchy!"), and the film's mid-'70s patina lends a realism to the proceedings that the 2004 remake lacks. There's also the considerable power of Steve Railsback's performance — never before, or since, has the bug-eyed "me so crazy" acting style been so chillingly effective.

However, as Manson buffs will quickly point out, the admittedly fascinating *Helter Skelter* remains something of a one-sided affair. As the tag line for Jim Van Bebber's long-awaited new film, *The Manson Family*, asserts, "You've seen the story through the eyes of the law — now see it through the eyes of the Manson Family." Fittingly enough, inspiration struck Van Bebber *(Deadbeat at Dawn)* while he was eyeballing the Rivera-Manson chautauqua. Cut to 15 years of filming, tinkering, and fundraising later, and *The Manson Family* is finally finished — the rare film to achieve cult fame even before its release.

Shot on color-saturated film that's often doctored to add a scratchy, deliberately off-putting look to the proceedings, *The Manson Family* borrows from low-budget horror, experimental, and trash films past — Al Adamson, Andy Milligan, Kenneth Anger, and *Natural Born Killers* all come to mind. Re-creations of key events (including the murders, played out in lurid detail) mix with jailhouse "interviews" with the convicted, who share sometimes conflicting memories of what "really" happened. They also dismiss Bugliosi's theory that "Helter Skelter" — a coming race war, informed by the Beatles, the Bible, and Manson's unique take on the world — was the motive. Rather, they argue, the crimes were copycat jobs aimed at getting a jailed family member, Bobby Beausoleil, off the hook. The cast of unknowns (Van Bebber plays Beausoleil) overcome sometimes limited acting skills with sheer bravado, flailing around naked, waving knives, and cackling with abandon. With Manson's own eerie folk tunes playing in the background (much of the rest of the score is composed by Pantera's Phil Anselmo), one starts to get the feeling that, yep, these *are* the kind of folks who'd be capable of tasting a pregnant woman's blood, or carving the word *war* in a dead man's stomach.

As if the killings weren't grotesque enough on their own, *The Manson Family* noses a blood-spattered camera lens into areas "the law" — or network TV — would never dare to explore. If you've ever wondered what life among the Spahn Ranch faithful might've been like, likely scenarios abound: orgies in the grass, orgies around a bonfire, orgiastic acid trips, skinny-dipping, Dumpster-diving, gang rape, and Manson-centric philosophizing about the importance of "being in the now." The "descent into group madness," as one participant recalls, was gradual, with individual personalities melding into a single "extension of Charlie."

The Manson Family tends to introduce characters with little explanation or exposition, which might render it confusing to the uninitiated. Anyone who's read *Helter Skelter*, or Ed Sanders's *The Family*, though, will zero in on the familiar details and appreciate the attention given to lesser-known facets of the case, including a botched drug deal that ended with the shooting of a man Manson believed was a member of the Black Panthers. That incident was "the first domino to tip over," explains Jack Wilson, host of *Crime Scene*, a fictional *MSNBC Investigates*–type show Van Bebber uses as a framing device in his film.

Wilson, as it turns out, is producing a 25th-anniversary special on the murders — but since he's tired of seeing Manson's iconic stare all over the place (including the local comic book shop), he's focusing solely on the kids who actually committed the murders. This doesn't sit well with a knife-toting gang of Manson-obsessed hooligans who've been stalking the newsman from afar. Clearly, Van Bebber's aiming to draw the Manson mythology into the present day, but it's these segments that are *The Manson Family*'s weakest link, needlessly adding a contemporary chapter to a tale that still resonates plenty loudly on its own. Still, if *Helter Skelter* would have you believe that justice has been served, and that we're all perfectly safe now, *The Manson Family*'s wild-eyed, Manson-crazed nihilists make a convincing case otherwise. ❖

'The Manson Family' *opens Fri/29, Lumiere Theater, 1572 California, S.F. (415) 267-4893; Act I and II, 2128 Center, Berk. (510) 464-5980. See Movie Clock, in Film listings, for show times.*

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Drunk on love

As his peers get lost in the stars, Alexander Payne moves miles ahead with *Sideways*. By Johnny Ray Huston

You can count on Alexander Payne to bring the pain to his characters. Take the subject of age, a sore spot for disgruntled and confused or maniacally power-mad teens *(Election)*, for young mothers with too many hard knocks and not enough resources *(Citizen Ruth)*, and for retirees who've come to the too-late realization that the life they've led isn't even a life *(About Schmidt)*. Payne's new film, *Sideways*, dives into that reliably self-involved, potentially lamest of periods — middle age — with Olympian skill. The director's no stranger to adult woes: *Election* flicked one embarrassing disappointment after another at Matthew Broderick's trapped-in-high-school teacher. But this time Payne uncovers the sentiment beneath his corrosive satire. With *Sideways*, he takes a chance on extending best wishes to his characters, and the risk pays off.

PHOTO BY MERIE W. WALLACE

Nose for trouble: Jack (Thomas Haden Church, left) and Miles (Paul Giamatti) are the bumbling duo at the heart of Alexander Payne's *Sideways*.

As autumn arrived, *Sideways*' pitch — a couple of buddies hit wine country — seemed ho-hum. It was hard not to think, "Yeah, and?," especially since Payne's supposed peers were set to unveil high-concept comedies complete with elaborate movie-star constellations. Lily Tomlin and Isabelle Huppert under the gaze of David O. Russell? How could it go wrong? Well, *I Heart Huckabees* did, and it would be foolish to assume Wes Anderson's *The Life Aquatic with Steve Zissou* will successfully swim up out of the Hollywood fishbowl for air.

About Schmidt's misanthropic sour grapes hinted that Payne was beginning to have similar problems distinguishing character from caricature, and *Sideways* might easily have been a run-of-the-mill valley in his career. Instead, Payne's fourth go-round rivals *Election* as a highlight, precisely because he allows actors to breathe life into roles. The leisurely paced story, based on a just-published novel by Rex Pickett, follows depressive wine connoisseur Miles (Paul Giamatti) and second-rate actor but first-rate womanizer Jack (Thomas Haden Church) as they rove through Santa Barbara County's wineries and recovery spots. On the eve of Jack's betrothal — as in *About Schmidt*, the plotline moves, with growing dread, toward a climactic wedding date — this odd couple think they're going on vacation. But their holiday winds up teaching them a hard lesson or two. In Jack's case, failing that, it kicks his ass.

The wake-up calls come from Maya (Virginia Madsen) and Stephanie (Sandra Oh), the pair's respective romantic interests. To some degree, *Sideways* qualifies as a sort of *Carnal Knowledge*–lite, comically upbraiding the type of male entitlement usually taken for granted in buddy pictures. In interviews, Payne has been up-front about the influence of pre-*Jaws* '70s American cinema on his sensibility, and *Sideways* is a film for adults, albeit one with uproarious streaks — largely and at least once literally supplied by Church — of juvenile comedy. Giamatti's Miles is more fully rendered than his Harvey Pekar in *American Splendor;* this type of character — a frustrated writer and "expert" — is pure critic bait, but he doesn't pander.

Few current studio directors, perhaps none, are as attentive as Payne is to regional detail. Hollywood largely mirrors itself, and the Sundance school Payne has emerged from — *Napoleon Dynamite* excepted — is oh-so-drably earnest about its dedication to small-town or rural terrain. With each film, Payne motors further and spends more time away from his hometown of Omaha, Neb. This time Payne severs the Omaha tie completely, and he actually seems smitten with *Sideways*' Californian–but–*not*–Los Angeles landscape. Still, his eye is far from uncritical, especially when a tourist trap or suburban tract comes into view.

It's no accident that there's more sunlight here than in all of Payne's past work combined. Still, *Sideways*' truly resplendent moments come from Madsen. More than a decade after the low-budget art-damaged horror of *Candyman* established her as a talent to watch, she's finally been given the kind of role she deserves. To a degree, this is Payne's version of Tarantino's *Jackie Brown* gift to Pam Grier — in fact, he gives Madsen a pair of arias, both make-or-break moments for the film. The first is *Sideways*' highlight, and the second is its final grace note. Both times Madsen transforms an excellent film into, at least briefly, a truly great one. Every once in a while, it seems, it pays to have faith in actors. ❖

'Sideways' *opens Fri/29, Embarcadero Center Cinema, promenade level, 1 Embarcadero Center, S.F. (415) 267-4893 or (415) 777-FILM. See Movie Clock, in Film listings, for show times.*

All teeth, no soul

Saw: crass, sensational, gruesome, ludicrous, and ... dull. By Dennis Harvey

Of all the driving reasons to make a feature film, the reliably worst one (from an artistic standpoint at least) is to get signed by a major studio. Blatant careerism isn't inherently evil. But when you're making creative decisions by second-guessing what might most impress a bottom line–oriented executive, you're almost sure to end up with something that *(a)* is flashy in ways reflecting recent music-video trends, *(b)* got its ideas solely from other, better movies, and *(c)* has no relation to recognizable human behavior and dialogue.

Which, of course, doesn't make Sparky X. Filmschool's debut very different from most of what's playing at the multiplex (except he or she made it for less money). When the plucky young filmmakers of *Saw* discussed how they came up with their concept after a Sundance screening this January, it was a reminder of how innocent cynicism can be. Nothing could've been simpler: they just wanted a break and, if necessary, would create one themselves. It would be a horror film, because that's commercial; mostly a two-characters-in-one-room piece, because that's cheap. James Wan had directed shorts and Australian TV shows like *More Great Vegetarian Dishes;* this strictly-for-carnivores feature would prove he could "handle" mainstream action stuff. He collaborated on the script with fellow Aussie Leigh Whannell, an actor, who naturally included a lead role for himself.

PHOTO BY GREG GAYNE

Take that, Team America! Danny Glover (as Tapp) prepares to unload some ammo in the grisly new thriller *Saw*.

It sounded as though they'd been prepping for the SATS. I kept waiting to hear something about ideas they wanted to express, passion for the medium, filmmakers who'd inspired them, etc. Meanwhile, hell froze over. Why did they make the movie? Well ... to get to make other movies.

And they will. Which isn't nearly as depressing a prospect as actually sitting through *Saw*, a movie that's crass, sensational, gruesome, dull, ludicrous, laughable, and sort of offensive all at once. It's not just soulless; it keeps shoving you around and grinning like an idiot, assuming you're delighted too. Last year another poor mess of a pastiched indie horror film, *Cabin Fever*, won some good reviews and a fairly wide release. This one strikes me as even worse — but what do I know?

The cost-effective gimmick, which does indeed sound exactly like the setup for a joke, is: two guys wake up in a room, no idea how they got there, each ankle-chained to a solid-steel girder. There's a lifeless body lying in a pool of blood between them. A message played on a Walkman informs the two strangers that middle-aged Dr. Gordon (Cary Elwes) has to kill young piss-'n'-moaner Adam (Whannell) in the next few hours, or their unnamed, unseen, and mysteriously motivated captor will murder the doc's wife and child. The duo thus begin wracking their brains to figure a way — hopefully one not involving Adam's demise or severing limbs with a handy circular saw — in order to free themselves.

Meanwhile, outside this dank institutional basement, police detectives Tapp (Danny Glover) and Sing (Ken Leung) are hunting down the "Jigsaw Killer." The maniac's prior victims were similarly abducted, bound, then left alone to complete grisly tasks by strict deadlines or else suffer grotesquely customized *Seven*-style deaths.

To *Saw*'s credit, the killer's identity does remain a mystery and is revealed in a late moment of genuine surprise. But by then, the revelation is just one more arbitrary, gratuitous shock in a movie that can't maintain an effect or atmosphere longer than it takes to say "Boo!" The convoluted script is pretty much nothing but red herrings, rote false scares, over-the-top yet unoriginal gross-outs, and that telltale sign of poor workmanship, the flashback within a flashback.

So much hyperbole ought to be a lot more fun than it is. Unfortunately, Wan, Whannell, and their collaborators (particularly composer Charlie Clouser) play Whack-a-Mole so strenuously with the viewer that enervated tedium sets in fast, alleviated only by the occasional crude goosing. There's one really frightening thing about *Saw*, however: its deployment of Danny Glover in a formula supporting role any journeyman actor could have done just as well. Glover is a brilliant actor at the top of his game — but a couple good TV flicks and the unjustly maligned *Beloved* aside, what in recent years has been worthy of him? This is a guy I'd like to see play King Lear or one of O'Neill's major roles. Seeing him waste time in such dumb, tasteless schlock lifts *Saw* from artistic misdemeanor to felony. ❖

'Saw' *opens Fri/29 at Bay Area theaters. See Movie Clock, in Film listings, for show times.*

Tiger, tiger, burning bright

Thailand's bravest filmmaker, Apichatpong "Joe" Weerasethakul emerges from the jungle with a second trophy from Cannes and a retrospective residency South of Market. *By Chuck Stephens*

The cliché one typically first encounters about Thailand, especially if the pages of the Lonely Planet are your introductory text, is that the country is often referred to as the "Land of Smiles." Thai people, we're often told, are friendly and welcoming, given less to work than to pleasure and play, and extremely service-oriented toward tourists, sometimes to a degree that sets off various moral alarms. But as some seasoned globetrotters who've stayed a bit too long in Thailand never seem to tire of telling whomever will listen, the bitter flip side of that first cliché is the way those bright and blinding smiles have a nasty habit of burning out, usually after your final visit to a Bangkok ATM climaxes with a message including the words "transaction declined, insufficient funds."

Of course, this extremely cynical sort of "wisdom" about modern Siamese hospitality is just as hoary a cliché as the first, though both have a certain basis in truth. It's not that Thais aren't entirely sympathetic to the adage, coined by Benjamin Franklin, that "fish and visitors stink after three days"; they've just developed a somewhat higher tolerance for what might elsewhere constitute already-spoiled goods. And they really do smile a lot, even if, as often as not, they're doing so as a way of avoiding conflict or covering up confusion, rather than as an invitation for pontificating expats to linger on their bar stools more than a minute beyond their visa's expiration date.

What the Janus-faced dialectic of these attitudes toward Thailand have to do with *Tropical Malady* — the astonishing and Cannes award–winning new feature by director Apichatpong "Joe" Weerasethakul, Yerba Buena Center for the Arts' artist in residence this week — is neither clear-cut nor entirely mysterious, though it's a connection that seems as evocative and elusive as the movie itself. Structured as two visually and emotionally distinctive if narratively and thematically interlinked halves, *Tropical Malady* evolves from frictions between the real and the hallucinated and pits initially welcoming smiles and constant playfulness against irrational desires and overwhelming dread. The film's first half consists of an extremely sunny and lighthearted, if slightly discombobulated, portrait of the romance that develops between Keng a soldier on temporary leave from his regular station patrolling a dense Thai forest, and Tong, a fresh-faced country boy who inexplicably walks off into the night just as the affair is heating up and the film has reached its one-hour mark. In the weave of folkloric phantasms and ongoing psychic schisms that make up *Tropical Malady*'s second half, the smiles of the first are swallowed by the night when Keng finds himself alone and back in the jungle, tracking a mysterious animal that's believed to be devouring local livestock.

Green leaf dreams: Keng (Banlop Lomnoi) takes a break from hunting a wild animal — or is it a mysteriously departed lover? — in Apichatpong "Joe" Weerasethakul's *Tropical Malady.*

Given that Keng is also attempting to come to grips with the hole Tong left in his heart, one might expect the companionship of the film's first half will give way to isolated loneliness in the second — but that expectation dissolves with the arrival of a talking monkey, a glowing tree that emits otherworldly bleeps and static buzz, the pale poltergeist that rises up and wanders off from the carcass of a cow, and a panting and enormous tiger that seems to be stalking Keng and projecting its thoughts directly into the increasingly addled soldier's head. Dissolved as well are any suspicions that, even with Strand Releasing distributing the film across the United States, *Tropical Malady* — whose Thai title is *Sat Pralat,* which can be translated as simply as "monster" or as ambiguously as "shape-shifter" — might turn out to be anything like your average boy-meets-boy romance. As Apichatpong's admiring critics and fans have been pointing out for quite a while now, it's precisely the significant absence of anything average or expected that makes the work of this extremely talented visionary seem so startlingly new.

In weird fusions of fiction and documentary like his Buddhist-surrealist meditation on storytelling, *Mysterious Object at Noon,* and the rash-infected erotic idyll *Blissfully Yours,* as well as in an ongoing series of gallery-bound videotapes such as a ruralized rethink of snooty urban soap operas, *Haunted Houses,* Apichatpong is almost single-handedly inventing modern Thai independent and experimental cinema, even if he's better known in France than among multiplex audiences in Bangkok, who've only just begun to understand and embrace their controversial native son. Much like *Tropical Malady* itself, Apichatpong is a world-class shape-shifter — a filmmaker and film-shaker who manages to be many things all at once, even if there's one thing he'll never be at all: an ordinary Joe.

Bay Guardian: *In the press notes for* Tropical Malady, *you write that in the film's first half, "times are happy and love is uncomplicated for young soldier Keng and country boy Tong." Given the never-ending smiles and complete family and social acceptance that seem to envelop them, are you really suggesting that love between two men is typically unproblematic in Thailand? That scarcely seems likely, given that, contrary to certain erroneous international assumptions, it's far from "the truth." Or is it that, in the same way we tend to idealize our memories, particularly of the loved ones we've lost, there's something else going on?*

Apichatpong Weerasethakul: After the movie is over, I want audiences to ask themselves about which part of the movie is real or fantasy, or how real folktales and memories might be. As I always say, one part of the film cannot exist without the other; when you look at one part only, it becomes meaningless. Even though the first part is presented quite casually and sometimes in an almost documentary manner, as you've sensed here, something is not quite right about the people and the environment that these two guys seem to be living in.

BG: *Can you comment on the film's Thai title,* Sat Pralat?

AW: It's a term that's often used by kids to describe a monster in cartoons, a monster movie that can't be taken seriously, or old-style tales read by and to kids.

BG: *The idea of a human who takes on the shape of a tiger in the woods comes up in your first film,* Mysterious Object at Noon, *when some schoolchildren bring up a "witch-tiger" they'd read about or seen in a cartoon. In* Tropical Malady, *the first appearance of a human turned tiger is also in the form of a woman. I know there have been several Thai films that contain tiger-women, most recently Bhandit Rittikol's* Tigress of King River. *How does such an entity function for you?*

AW: It is a typical folktale that exists in most parts of the world. From my recent visit to the Pusan film festival, I know they have this tale in Korea as well. For me, I just like tigers because they are considered the king of the jungle, especially in this region of the world. In that way, the tiger is connected with the soldier, who's also an authority figure, and another kind of king — especially in certain gay stereotypes and fantasies about men in uniforms. So these are two beautiful beasts we are talking about.

BG: *All of your films seem to have certain continuities from one to the next.* Tropical Malady *opens with soldiers discovering a dead man's body at the edge of a forest; this man might be the guy from* Blissfully Yours *whose motorcycle was stolen while he was making love to the older woman, Orn. What are these connections all about?*

AW: If you watch closely, Orn also mentioned a soldier named Keng in *Blissfully Yours.* These details are, for me, about the continuity of time in my own life. It's as if my films are like mini-diaries of my recollections of certain things and events and I feel the need to assemble them on some kind of timeline. In my future work, you'll see these characters get older with me.

BG: Tropical Malady *contains scattered references to folktales and literature. Few non-Thai audience members will know who Noi Inthanon is — can you fill us in?*

AW: Noi Inthanon is a respected novelist who is most well-known for his jungle adventure stories. They're mainly journeys into various parts of Thai jungles by one guy from Bangkok, a sort of a hunter who has an old villager as a sidekick. I'm a big fan of this series. The words he uses

Continued on page 48

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Apichatpong

From page 46

describe the mood of the jungle — the fear, the beauty — very well. But it's not serious stuff, more like a boy's adventure story. It was made into a TV series, shot in 16mm in a studio, a long time ago, but I've never seen it.

BG: *How does the story about Tong's dog going to the vet and Tong's discovery that it has stomach cancer relate to the rest of the film? Or is it merely a way to get in a visit to the doctor's office, which happens in all your movies?*

AW: I had a dog who had cancer, and the situation was exactly like that, except that it happened during the day, and I had no boyfriend with me when I found out he was sick. This is one of the real events that I put in the film; another example is the scene at the pavilion with the older lady — the story she told, the trip to the cave and to her house later, and all the other little details are in the film just as they actually happened. More bits from my diary.

BG: *Though you've mentioned the way many elements of the film are based on your own experiences, it seems you're mixing documentary and fiction less in* Tropical Malady *than in your earlier films.*

AW: Actually, *Tropical Malady* is more interesting to me because of that — in the way that I re-created real events and mixed them with the actors' takes on those events. And I made sure there are scenes that reflect the "filmmaking process," like the awkwardness of the actors in front of the camera, particularly in the way they smile when they know the camera's on them and can't figure out what else to do.

BG: *Are the two beautiful paintings that appear near the end of the film, one of a man-beast and one of an encounter between a tiger and a man, based on specific Buddhist paintings or illustrations?*

AW: No, but I wanted them to suggest mural paintings in Thai temples. That's the way people used to tell stories, on a temple wall, because a sacred space was the last place they thought might get demolished; it seemed a cautious way to preserve memories. Another reason I used them is that, in the second part, to put it simply, the character goes back to nature — as if he's going back to a time when there was no civilization. The film's style needed to change to something ancient too, so I decided to use silent film techniques like intertitles and paintings to tell the story. I'm sometimes quite old-fashioned, and I don't think I'm really making a contemporary film here. I feel like it is a long time ago. I've also become more interested in Buddhism since my dad passed away, and in my next film about love, I'll probably move even more explicitly toward Brahman beliefs — particularly those involving karma and reincarnation. ❖

"I want audiences to ask themselves about which part of the movie is real or fantasy, or how real folktales or memories might be."

Apichatpong "Joe" Weerasethakul

'YBCA Presents Artist-in-Residence Apichatpong Weerasethakul,' *copresented by San Francisco Cinematheque, the Film Arts Foundation, Frameline, NAATA, and the Wexner Center for the Arts, runs Nov. 5–7.* Blissfully Yours *screens Nov. 5, 7 p.m.;* Tropical Malady *screens Nov. 6, 7 and 9:30 p.m.; and* Mysterious Object at Noon *screens Nov. 7, 2 p.m., Yerba Buena Center for the Arts, 701 Mission, S.F. $5–$8. (415) 978-2787.*

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21st-century fate

Clear-eyed director Peter Sellars looks beyond terrorism's spectacle to challenge the judgment of God. *By Robert Avila*

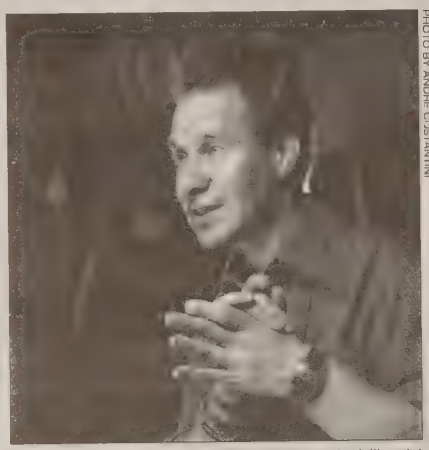

PHOTO BY ANDRE CONSTANTINI

Peter Sellars: "I think it's a good thing for theater to deliberately turn its back on spectacle."

There are times — like the 1930s or the 1960s or 2004 — when art and political action draw closer together, of necessity; when suddenly lots of people are talking about, arguing over, and pondering the connection between the two, even as others spend less time talking and more time feverishly experimenting with art as cultural activism. This is no hobby either. As supposedly "legitimate" political institutions become further walled off from the people they pretend to serve and represent, the latter can find their own voice, and find themselves as a community, in channels of expression and experience opened up by art.

So what does cultural activism mean in the United States today? Peter Sellars, the esteemed director of theater, opera, and film, has worked in that realm for years. But the intensity of the current crisis has inspired him to create an uncharacteristically spare and modestly scaled production. *For an End to the Judgment of God/Kissing God Goodbye* combines, and takes its title from, two very distinct but shrewdly complementary texts, one by Antonin Artaud, the other by June Jordan.

"We made it quickly, from a sense of urgency and necessity, and it's meant to be incredibly simple, but that's, of course, its strength," he explained to me recently in downtown Los Angeles, adding with a smile, "The smoke and mirrors, you know, are being handled by the Pentagon."

This week Yerba Buena Center for the Arts presents, as part of its "Art and Politics" series, this powerfully focused performance piece. When political reaction takes the form of warring theocratic worldviews, religion, or spirituality, is equally in need of liberation; the two-part strategy employed by Sellars calls first for an unsettling of unexamined certainties in the confrontation of pain, specifically the pain of others. In a startlingly subversive stroke, he presents Artaud's 1947 text as a Pentagon press briefing on the Afghanistan war (actor-activist John Malpede plays the Pentagon official).

"The Artaud text is about blood, bones, and shit," Sellars said. "Those are three words you'll never hear in these press conferences on the war — and, in fact, that's the only reality of war. What would it mean, instead of denying the presence of pain, to actually explore, recognize, and try and understand the presence of pain, in some way that is genuinely terrifying, instead of this simulacrum of a ride at Disneyland, or a horror movie, where the terror is a thrill? We use the word 'terrorism' every moment — what's it mean to be in the presence of real terror?"

Your guide comes in the form of the final, raging dispatch from the extreme ends of consciousness by theater's madman-genius. "Artaud is one of the only authors in the history of literature that goes to that primal place where physical and mental terror are real," Sellars said. "The process of confronting those things in the space of art means the possibility of healing, rather than deepening the hurt by denying [it] while you continue to bleed. Instead of trying to anesthetize and silence the messenger, what if you actually listened to what the pain is trying to tell you?"

This, then, opens up the possibility of recognition, of the self and of others — the basis for any moral, spiritual, and social reconstruction. "For me, it was very important not to stop with Artaud in 1947 but to move forward into the 21st century," Sellars explained. "Even though this century has been hijacked by George W. Bush and Osama bin Laden, we need to take it back."

Sellars's conviction is bracing — and born out by recent flash points of global resistance like the worldwide antiwar marches, the Argentine factory cooperatives, the Indian and Bolivian water rights movements, even the turnout for Michael Moore's *Fahrenheit 9/11*. Its vessel and inspiration here is Jordan's defiant feminist poetry (delivered by poet and former Jordan student Ruth Forman).

"The voice of June Jordan [is] very prophetic, visionary, and about forward motion," Sellars said. "*Kissing God Goodbye* was written in response to Operation Rescue in Boston, where they invaded the abortion clinics and murdered some of the workers. June's question was, 'Which God gave you permission to do that? What God are you talking about who said that was all right?' In the process June writes a manifesto for moving beyond repression and a religious fundamentalism in which most of us act as the damned and as targets; in which it is permissible to kill us. She was for a different kind of future. She was a trained community organizer. It's not an antisocial gesture. Artaud was alone. June wasn't. June was a profoundly social being."

Two competing models of society are squaring off at the outset of the 21st century. The choice involves everyone, just as the outcome affects all. This isn't a decision that will be made in a voting booth. This work requires committed lifetimes. It starts by learning basic things about each other we only pretend to know. "One of the things we can do with theater in a time when we have spectacle instead of a political life," Sellars suggested, "[is] dispense with spectacle and just try and stay centered, and close to the ground, and honest. At a time of such public arrogance, flagrant plans and rhetoric, and highly crafted image-making as political spin, I think it's a good thing for theater to deliberately turn its back on spectacle and just build a modest place where a group of human beings can actually be together, trying to deal with things that need to be dealt with." ❖

'For an End to the Judgment of God/ Kissing God Goodbye' *runs through Oct. 30. Thurs.–Sat., 8 p.m., Yerba Buena Center for the Arts Theater, 701 Mission, S.F. $24–$45. (415) 978-2787.*

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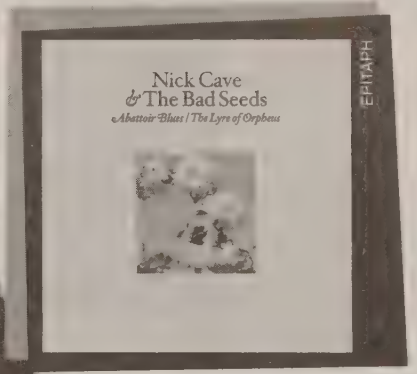

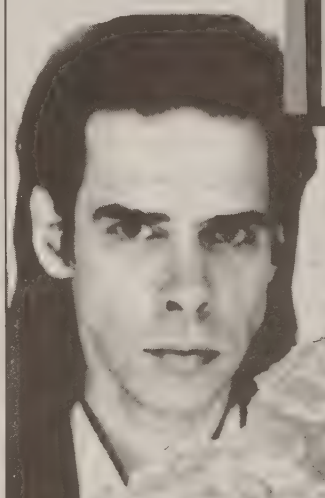

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In times of adversity

SONIC REDUCER
BY KIMBERLY CHUN

Let's face it — we're obsessed. We can't eat. We can't sleep. Even in the throes of the most sleazed-up sex gossip about who's "zooming" who at the Power Exchange, our thoughts drift back to a certain someone. A special someone. Someone with special needs, especially when it comes to stringing two coherent sentences together.

OK, that's a low blow to folks with disabilities. And I've wrestled with my own grammatical dysfunction. But despite the random creep-mails from right-wing nutcases denouncing "all you flip-floppers," I can't stop thinking about Dumbya. I can't wait for Nov. 2, because then I can either settle down to a nice, toasty rational presidency or resign myself to another four years of seething hate, if not some sort of armageddon.

I know I'm not alone. Why else would clarinetist Don Byron presage his encore at last week's SFJazz show at Herbst Theatre with complaints about having to explain George W. Bush to Europeans, before dedicating a perfectly lovely version of "Freddy the Freeloader" to our frat boy in chief? How else to explain why some joker yelled, "George Bush!" during a recent screening of cheekily twisted horror flick *Saw* when one of the lead actors poked his head inside a dark closet. We all laughed with that all-too-familiar mixture of terror and trepidation — hell, it's preferable to socking ourselves repeatedly in the face, hoping we'll wake up from this bad dream of a presidency.

So what better way to wish for a speedy election process than to check out the homespun CDs that keep materializing, like so many poison mushrooms, in my mailbox? This election season's crop includes the cumbersomely titled folkie CD *Vote in November: Election 2004 — Anti-Theft Device* (www.waterbug.com), with numbingly obvious songs by Dan Bern and Kate McDonnell, as well as the more listenable, engagingly dumb *Bush Raps* (www.thebots.net), which gets its kicks from tweaking the fuck out of our dreaded leader's "speeches."

Last week brought the multi-remix CD of "Fear Didn't Make America Great: Beat Bush, Dump Bush" (www.feardidntmakeamericagreat.com), by Steven Sergo, an upbeat little ditty featuring vocals by members of SoVoSó and excerpts of speeches by your favorite three-letter, pre-punk prezes, FDR and JFK. The subtitle, "The Most Important Music of the Most Important Election of Our Lives," isn't the smoothest line around, though if that doesn't work for you, there's got to be something among the nine genre-specific remixes, including a house rendition, a Spanish-language Latin take, and a tone-deaf a cappella version. There's an anti-Bush sing-along for almost every genre except shoegazer, breakbeat, and Tuvan throat singing.

Their hearts are in the right place, but I think if I heard any of these well-meaning anti-Bush anthems at a protest, I'd run away faster than a rubber bullet at a Red Sox rally.

Effectively undermining the fallacy that the best art emerges in times of adversity, this outpouring of "creativity" is enough to make you wish you were dead — after you've taken a few industrious songwriters with you. The blatant sloganeering, the obviousness, the wholesale embrace of the cliché — deadly when combined with easy access to CD burners — make you nostalgic for the gatekeepers of the music industry.

Maybe it boils down to the inadequacy of language in the face of so much gnarled frustration. Jazz Passengers sax player Roy Nathanson said as much the other day on the phone from New York City, where he's preparing to bring the group's score and dialogue for *Creature from the Black Lagoon* to San Francisco: "There was some Gallup poll recently that interviewed people, and only 10 percent of those interviewed thought the issues mattered in politics, and that's not people's fault. It's the fault of the overload of a kind of simplistic information.... Life is really complex, and by and large it's hard to express a really *shaded* view in two seconds."

At least not with chopped-up Dubbya samples. All I can say is if he isn't gone soon, I'll have to turn in my ears. Save music as we know it, save my sanity — vote Bush out of office.

The most legit of the DIY lot has to be S.F. pianist and composer Bryant Kong, who released *The Poetry of Donald Rumsfeld* (www.stuffedpenguin.com), with soprano Elender Wall, to much ink earlier this year. Their appropriation of the secretary of defense's more Gertrude Stein–like moments, culled from press conferences, ended up not only boosting their music but also providing entertainment at fundraisers for MoveOn.org and other groups. But how would Kong set Bush, or John Kerry for that matter, to music?

I checked in with the pianist after the second presidential debate, and he put on his game composer's face. "Let's say if we were to think of the presidential campaign as a musical or opera, and this was a scene in a musical theater version of the campaign," he offered over the phone. "I'd imagine Bush to have Copeland music, music of the frontier spirit. He tries to conjure that spirit up, portraying himself as down-to-earth, folksy, an everyman, and we may decide whether we believe that or not because he's actually so wealthy." Kong hears Kerry, that patrician fellow, set to "solid and confident" European symphonic music like Brahms. I say bring it on — we could use a European union right about now.

Unholy rollers That other race — the ninth annual Soapbox Races — is under way next week, and ex–Demonics drummer Courtney Callahan is totally revved. Seems the former winner's taking the wheel at the pre-race party Oct. 30 at El Rio.

About 200 to 300 people usually show for the Soapbox Races themselves, Callahan said, although "a much smaller turnout is a good thing because neighbors get kinda ticked. For a while, Bernal Heights was trying to make us get Porta Potties and do all this stuff, but they couldn't really make it happen, because there was no one person in charge, which is a good thing. It's totally unorganized, 'cause otherwise you have to buy permits, and it costs all this money, and you're in it for thousands of dollars, and everybody that's involved in it doesn't have any money anyway."

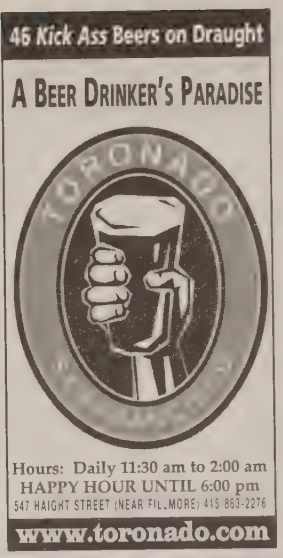
And — psst — everyone who hasn't turned into a pumpkin the previous evening is invited to take a roll down Bernal Heights around 2 p.m. on Halloween afternoon "at breakneck speeds, hung over," Callahan added gleefully. "In fact, there's only a couple rules in this soapbox thing — it's pretty much all unspoken — except you're supposed to have a beer holder and you can't have any kind of engine. Otherwise, anything goes, however you can get down the hill."

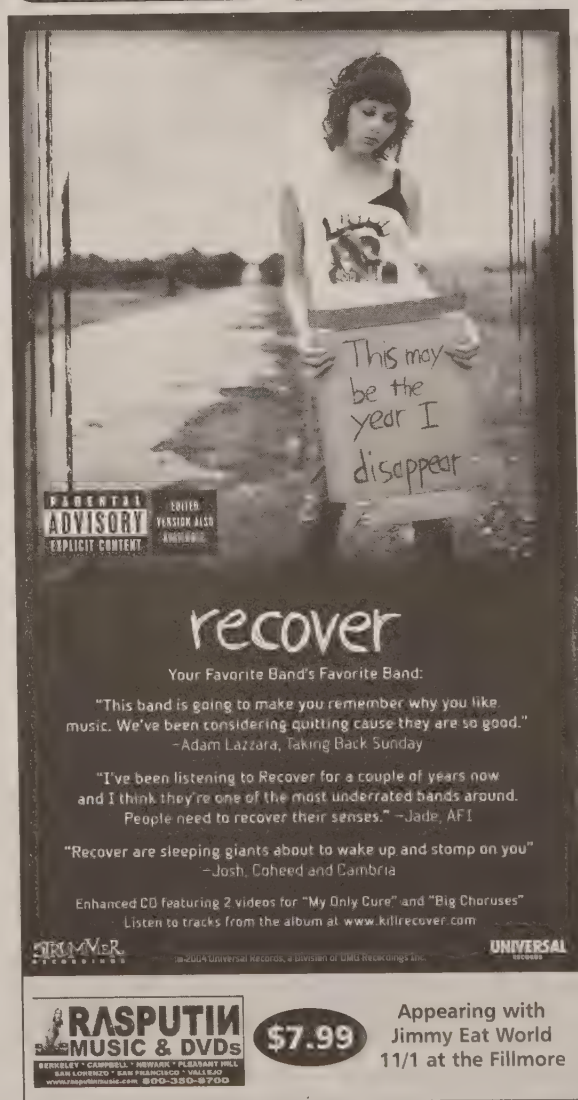
Cars, dogs, and small humans beware — trick or treat and quick trips for all. ❖

Jazz Passengers *perform a live score and dialogue for* Creature from the Black Lagoon *Sat/30, 3 and 8 p.m., Palace of Fine Arts, S.F. $18–$32. (415) 776-1999.*

'Ninth Annual Soapbox Pre-Race Party,' *with the Black Furies, the Nads, Western Dark, and soapbox movies, takes place Sat/30, 10 p.m., El Rio, 3158 Mission, S.F. $7. (415) 282-33252.*

Vote till you puke. Then send tips to kimberly@sfbg.com.





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Appearing with Jimmy Eat World 11/1 at the Fillmore

Lord of the strings

Veteran six-string slayer Eric McFadden goes it alone — and succumbs to the Stockholm Syndrome. *By Jonathan Zwickel*

It ain't easy being a guitar god these days. San Francisco's venerable music history includes plenty of barnstorming bands wrapped up in the six-string — Santana, Journey, and Metallica all relied on the melodramatic, foot-on-the-amp solo for maximum riffage. The current trend in rock, however, puts rhythm in the front seat and relegates the guitar to second fiddle. For better or worse, drum machines, turntables, and laptops have infiltrated what was once an all-analog domain.

Now that the simple act of ripping skulls open with inconceivable guitar pyrotechnics has almost become a lost art, true believers are compelled to look deeper to find an axe-wielding titan to bow down to. Habitually clad in black leather, dreadlocks snaking out from under a squat top hat, Eric McFadden not only looks the part but also has the chops and attitude to fill it.

Never heard of him? That's not surprising. His own Web site proclaims, "Throughout his illustrious career, singer, songwriter and guitarist Eric McFadden has steadfastly rebuked the Sirens of commerce, instead heeding the fearless, uncompromising Muses inside his head."

Essentially, McFadden is the kind of self-assured artist who doesn't really care what you think. Despite shifting currents in taste, he holds strong to his guitar, not only by trade but also by destiny. "I don't have a choice," he told me over beers at the Western Addition's Fly Bar. "This is my life; this life chose me. It's a blessing and a curse, but this is what I do."

McFadden is a master of guitar and mandolin, a 25-year veteran who waltzes the dark, eerie corridors between Jimi Hendrix and Django Reinhardt. As a true testament to his deft touch and intuition, he's also one of the few performers who can play either acoustic or electric and still severely exercise your eardrums.

"Fame is irrelevant to his talent. That's how I can live with the fact he's not a household name," said Jim Greer, head of Fortune Records in Berkeley. "I don't think he cares, and I'm glad he doesn't. I've never seen a performer blow people's minds like he can. He can whip *anyone's* ass on guitar. What more do you need?"

Lying low

Greer's known the 37-year-old guitar player since his days fronting Liar, the wild, alt-country rock band McFadden moved from New Mexico to San Francisco in 1994. Before the band broke up in 2000, Liar brought McFadden his greatest recognition from the local media, including winning a Bammie in '98. Tragically, on the verge of national stardom the band crumbled under its disorganization and inner strife.

"It came to a certain point where were just didn't know how to do it. We were handling everything ourselves and couldn't find the right management. Rumor had it we had been shopped," McFadden said, referring to an incident of mistaken representation with a major label, "which wasn't true. Once that word gets around in the industry, people think there must be something wrong."

At the same time, McFadden broke off his relationship with bandmate Paula O'Rourke. Wracked by depression, he bailed from San Francisco and sought solace in far-flung solo gigs. "Whether it was Spain, Austin, whatever, wasn't important," he recalled. "Just anything to get out of my head."

"Then," he said, "George Clinton came along and saved my ass."

After witnessing McFadden's genius at a show in the Southeast, Clinton invited him to join his traveling P-Funk circus. The Atomic Dog gave McFadden a spotlight role in front of huge crowds, releasing him from the pressure of being a bandleader and recharging his creative batteries.

"It was the first time he was a hired gun," McFadden's longtime friend and musical partner Paulo Baldi said. "It was like, 'Eric, you're not the center point. You're one of four electric guitarists.' As huge as it was for him to be playing with George, he was happy just finding that space musically." McFadden remains close with Clinton and still makes sporadic appearances with the P-Funk Allstars. "It's been a great experience and also just an honor to play with such a legendary figure," he said. Lately, however, he's been focusing on other, more personal projects like his Eric McFadden Trio.

Composed of McFadden, Baldi (the go-to drummer for Cake and Les Claypool), and upright bassist James Whiton, EMT blend flamenco, jazz, and rockabilly into something wickedly strange and unarguably powerful. Their schizoid pageant of off-kilter influences is perhaps the best representation of McFadden's talent and unwavering vision. "I don't know if it's a refusal to accept the new fads as much as it's just an apathy towards them," Baldi said. "He's not really concerned with trends."

Let it rock

McFadden is unequivocal about what he *is* concerned with, though. "I'm trying to keep the rock alive," he said. He might incorporate delicate flamenco strumming and peals of raw blues into EMT's jaw-dropping live sets, but the brash glory of rock 'n' roll is his ultimate prize.

"It's a state of mind more than anything," he continued. "Even if I'm out there playing my acoustic guitar, playing some Peruvian love ballad.... You don't have to be wasted, drunk on Jack, and high on smack, hanging off the chandelier naked doing blow off some hooker's ass in a hotel room to be rock 'n' roll."

There's something consistently surreal about McFadden, in both his music and his demeanor. He's a character onstage and off-, and when our conversation turned to the eerie clown imagery and warped carnival themes that haunt his albums, he became elusive. "I'm afraid the clowns might be listening in, so I'm leery of really speaking my mind," he said, then hurriedly spelled it out: "I like to use clowns and the circus and carnivals as a metaphor for life."

Loving every minute: Eric McFadden's latest band, Stockholm Syndrome, promise to get him the recognition he deserves.

Just dandy: Guitarist Eric McFadden has been there and done that, yet he still finds some joy in spooky clowns.

That spooky allegory creeps through EMT's 2003 release, *Diamonds to Coal* (Window), like a cold mist. McFadden's burning guitar and gruff vocals impart ragged soul to the album, and his songwriting counters head-banging gravity with fleet, intricate changes and full-bore drone. Song titles like "Working for a Dead Man," "Clowns of the Deep," and "Devil Moon" offer an idea of the demented sideshow shadow that hangs over the record, which, taken as a whole, comes off like Mr. Bungle leading a pagan campfire ritual with Black Sabbath and the Gipsy Kings.

Happy hour

McFadden's other recent escapade could be the one to garner him the recognition he deserves. Assembled by Widespread Panic bassist Dave Schools and cult singer-songwriter Jerry Joseph, Stockholm Syndrome are a sleeper supergroup of sorts. Keyboardist Wally Ingram (a session player for Sheryl Crow and Jackson Brown) and drummer Danny Dziuks round out the band, which has been touring all summer throughout Europe and North America.

After all the challenges and setbacks leading his own bands, McFadden is relieved to be part of a well-oiled music machine. "It is different from anything I've done," he said. "This is more of a band project than a side project, and I'm not a sideman as much as I am a band member."

McFadden has some songwriting credits on *Holy Happy Hour* (Terminus), Stockholm Syndrome's debut, but the album was really a team effort. They all met for the first time at Compass Point Studios in the Bahamas back in January, immediately bonded over rum and lobster, and recorded the album in a relaxed two weeks. The result is a hard-charging, straight-ahead classic rock barn burner that sounds like it came from a band that's been together for years. Joseph's vocals are hard-edged and aggressive, Schools has never sounded heavier, and McFadden bleeds blues through every track. "It could be a hit," Baldi said, "the same way Dave Matthews is a hit."

Even if Stockholm Syndrome take off like Baldi thinks they might, McFadden wants to keep his solo projects going, mainly for his own creative sanity, and he's got another EMT album coming out next spring. "What other reward do you fuckin' need? I like to play music more than anything else, and I get to do that. It doesn't mean every day is a walk in the park, but I'm doing what I want to do."

Pretty modest for a guitar god. ❖

Stockholm Syndrome *play Sat/30–Sun/31, 9 p.m., Independent, 623 Divisadero, S.F. $17. (415) 771-1421*

Eric McFadden and friends *play Tues/2, 9:30 p.m., Boom Boom Room, 1601 Fillmore, S.F. $7. (415) 673-8000.*

You're so fired

What mall, punk? Cardiff, Wales's Mclusky give it their best shot.

By Duncan Scott Davidson

Mclusky made me feel stupid. It was the ass end of 2003 by the time I heard 2002's *Mclusky Do Dallas* (Too Pure/Beggars Group), which, starting with the bombastic shit storm of the opening track, "Lightsabre Cocksucking Blues," is nothing short of an apocalypse you can dance to, provided you don't mind making sweaty, bruised-blue friends with your neighbor.

If, amid the distortion, the bowel-disrupting bass rumble, the screaming and conspiratorial whispers, you might not know exactly what vocalist-guitarist Andy Falkous is getting at, just check out song titles like "The World Loves Us and Is Our Bitch," and you know it's brilliant.

I immediately went out and got their first record, *My Pain and Sadness Is More Sad and Painful Than Yours* (Fuzzbox, 2000), chastising myself for being so clueless. Pardon the hyperbole, but it was like Jesus came to town, everyone had a loaf and a fish, and I was still digging in the couch cushions for change to get nachos at the 7-Eleven. Where had I been all my life? Did people still rock like this?

Yes, they do. And with the release earlier this year of *The Difference Between You and Me Is That I'm Not on Fire* (Too Pure/Beggars Group), produced by Steve Albini, it's clear the Cardiff, Wales, band aren't fucking around.

Don't look now

The three-piece's new record features a change at the drum stool, with Jack Egglestone replacing Mat Harding. The Too Pure Web site states, "Relations in the band became strained." According to Falkous, "Once he began to lose interest and, in fact, sabotage the writing and recording process, it was 'Fuck right off,' you know."

Apparently, Harding got to a stage in his life where he wanted to make some money from playing music. Falkous doesn't fault him for it; in fact, he's fairly forgiving. "Even though I personally carry a lot of antagonism towards the guy, I sincerely wish him all the best," he says on the phone from a Montreal mall. "I wish him every success, so long as I don't have to look at him."

"You don't play music in a band like this to make money," he adds. Which may explain why Harding allegedly lost his zeal and spent the entirety of three-hour rehearsals tuning his drums. Maybe he thought he could fuck about until the band alchemically transmuted themselves from lead into gold.

Radio ready?

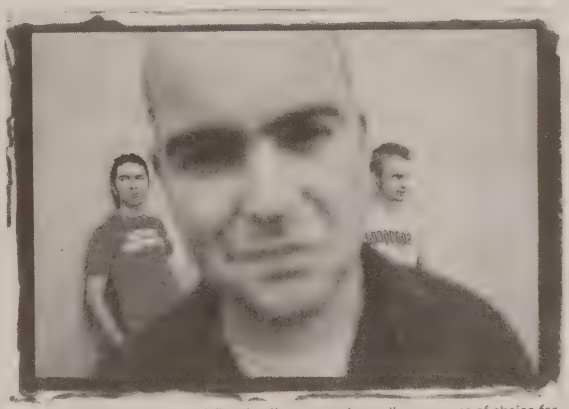
There are no radio-friendly unit-shifters on a Mclusky album. This is difficult music, but not in terms of Stockhausen, John Cage, certain atonal, arrhythmic free-jazz explorations, or those cardboard-sleeved, self-released Sonic Youth CDs. "We do write pop music," Falkous says. "Albeit very angular, at times nasty pop music. It's not like we're creating these sprawling soundscapes of rage or something." Maybe that'd be a more lucrative recipe — a piss-take on a band who really care, who're really pissed-off but for all the right reasons. Instead of writing songs like "Without MSG I'm Nothing" and "Your Children Are Waiting for You to Die," Falkous could get some tattoos and a well-constructed punker hairdo and write formulaic farts in the wind of rebellion, although I think the band are a little old to be the next Good Charlotte."

But there I go again. Just why is it that I have a hard time with the nearly infallible law that good bands don't often sell? If the majors can get kids to think Sum 41 are punk, why can't they sell a pop band as angular and nasty, as decidedly non-aerodynamic as Mclusky? Not by the band themselves — for all I know, they could be panda-loving, superliberal, lovely guys who spend most of their days flower arranging and helping kids crippled by land mines. But when you meet a band like that, to all the people surrounding them, they're a big moneymaking machine. To be confronted with the reality of that is actually quite scary."

The irony is, Sum 41 were the opening act, Mclusky were second, and clichéd but sincere follies du redneck Nashville Pussy were headlining.

Drumming for dollars

And what happened to Harding in his quest for drumming dollars? He's playing in bands in Cardiff, where the members of Mclusky met "doing office jobs trying to make ends meet. That is the fate of all us noisy, non-pigeonhole-able bands. I think there's an office job waiting for me in six months," Falkous concedes. "Yeah, we haven't made any money, and frankly, in terms of earnings, you're living below the poverty line, but who the hell gets to travel the world and play shows to people who genuinely appreciate it?"



In your face: "Nasty pop music" and catty comments are the weapons of choice for Mclusky vocalist-guitarist Andy Falkous, center.

I offered him a free cheap shot at Sum 41 — whom Mclusky once played with — to the tune of: What band would you wipe off the face of the earth, like Jonas Salk to polio, if you had the chance? Proving himself every bit the mensch I'd suspected him to be, he took a pass, instead telling a parable of sorts about a show they played with the group: "It wasn't really about them as a band; it was about their gigantic entourage. We turned up six minutes late for sound check, and we were physically prevented from getting onstage.

He pauses. "As much as that sounds like some kind of motivational sports talk, it actually is the operational truth." Maybe it's best to focus on the motivational element here: rock doesn't happen in a vacuum. So if you haven't gotten on the Mclusky team yet, you're likely to feel like an idiot too. ❖

Mclusky *perform with Yourcodenameis: Milo and Griddle Nov. 6, 9:30 p.m., Bottom of the Hill, 1233 17th St., S.F. $8. (415) 621-4455.*

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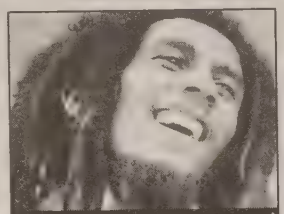
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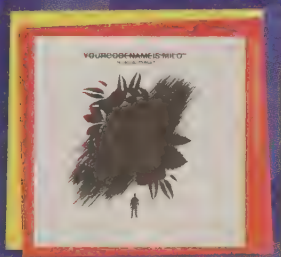

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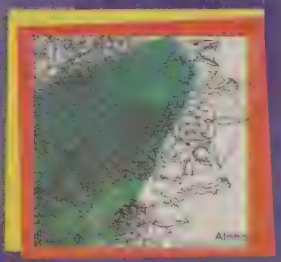

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The Futureheads

The Futureheads (679 Recordings)

Like their aesthetic peers and onetime tourmates Franz Ferdinand, Sunderland, U.K.'s Futureheads keep new wave–post-punk brisk, meticulous, and very British, pulling from au courant elders like XTC, Madness, and even the Who with scrupulous attention to plucking fresh new hooks with every track.

Lyrically, the songs on *The Futureheads* play on atypical relations and average office dwellers ("Robot" and "First Day" recall XTC's ode to the corporate cog, "Making Plans for Nigel"), singling out human machinery while warming up the mechanics of their own clockwork delivery with overlapping vocal harmonies and a speedy succession of hits in the making. Their kickiest track is definitely "Decent Days and Nights" — the command "If you work it out, tell me what you find" punches in over push-pull instrumentals, and tempos slip between speeds like a Citroën with a cracked gearshift. But really, none of the tracks on this pert debut, produced in part by Gang of Four's Andy Gill, have time to rot on the vine, as each one is an animated complement to its predecessor, possessing the infinite pep of a well-constructed single.

Leave it to U.K. kids to push forth what's been coined a new "angular pop" movement, carving edges as crisp as newly minted bills in guitar riffs and tidy rhythm sections that change direction like fickle singles. At a time when piling on the distortion pedals and reerecting those sneaker-staring walls of sound is de rigueur, it's refreshing to also hear sharp acts that use minimal amounts of the elements at their disposal to devise an aesthetic that's so utterly contagious. *The Futureheads play Nov. 19, Popscene, 330 Ritch, S.F. (415) 541-9574.* (Jennifer Maerz)

VHS or Beta

Night on Fire (Astralwerks)

Somewhere along the way you've heard these ironists before. Anyone who has ever stepped into a dance club has been exposed to the synth washes, electronic drum rhythms, and wry confessions of love of bands like the Pet Shop Boys and Duran Duran. And while this Louisville, Ky., quartet undoubtedly share a love for post-disco (and even British vocals, courtesy of Craig Pfunder and Zeke Buck) with their new wave predecessors, there is, with each generation, a need to update the genre — and the irony. On *Night on Fire,* VHS or Beta face-lift house music and indie rock by layering traditional '90s guitar riffs over an insistent rhythm of 4/4 beats. The effort may seem contrived, but the result is seamless. Rarely does it feel like two genres duct-taped into one, but rather it seems like a real hybrid of disco, funk, rock, and house, using keyboards, electronic drums, and samples to finish off the sound. No track drives this union home further than all-acoustic "Nightwaves." The band start with simple, fuzzy samples and a standard techno beat, then high-wrenching guitar solos are gradually added to the mix, playing off the drum machine. Later the guitar takes hold of the sound's direction and steers the rhythm into another pattern of beats.

While this band's first full-length is less lyrically cheeky and more dance-funk polished than anything British or French dance groups have created, VHS or Beta's attempt to merge '80s dance music and '90s rock in 2004 has unknowingly brought us back to the '70s and is likely to have hipsters scratching their heads and asking, "Is this the Cure, remixed?" *VHS or Beta play with the Fever and the Colour Mon/1, Bottom of the Hill, S.F. (415) 626-4455.* (Stephanie Laemoa)

Amplified Heat

In for Sin (Arclight)

The picture inside the CD case of *In for Sin* has Austin, Texas's Ortiz brothers, Jim, Chris, and Gian — otherwise known as Amplified Heat — looking every bit like Black Sabbath, circa 1970, minus the giant crosses. Sabbath started as an over-amplified blues act called Earth before becoming the heaviest band in history, and the blues is where A.H. take up Sab's cross. The album's title track manages to incorporate every cliché of the idiom: big-breasted women, shakin' my tree, keep me cool in the daytime, keep me warm at night, goin' down to Louisiana. It's all in there, with the possible exception of a blind guy playing slide guitar on the porch. Chris, who was once kicked out of a band for drumming "too loud," channels Bill Ward's smack-it-with-a-sledgehammer style on "Just a Junkie" (for love, of course), an otherwise mediocre 12-bar shuffle.

I don't doubt the brothers genuinely dig the blues, although their songs are most successful when they return to their stoner-rock roots, as in the hot-rod ode "Roadrunner" and the screw-me-till-I'm-broken Motörhead send-up "Wagon Wheel," where Jim takes a few swigs of Tabasco before launching into a decent Lemmy impression, à la "Love Me Like a Reptile." "Trapped," a decade-old tune from Chris's first band, Mass Abomination, takes Amplified Heat in what feels like a more natural direction: "Evil's near! There's no escape, doom ..." There it is. As Ozzy said, on that first track on Sab's first album, which obviously meant so much to these guys, "Oh no! Please, God, help me!" All in all, this is a pretty enjoyable record, but it'd sound much better in the back of a primer-gray Camaro hauling ass to a bowling alley to meet some chicks with feathered hair and tight jeans that zip in the back. Don't spill the bong water, bro! *Amplified Heat play Nov. 3, Elbo Room, S.F. (415) 552-7788.* (Duncan Scott Davidson)

Dead Science

Bird Bones in the Bughouse EP (Absolutely Kosher)

There's nothing like a dose of anachronism to liven up the rock scene when things get boring. Case in point: Seattle band the Dead Science's *Bird Bones in the Bughouse.* The melodrama of the dim black-and-white cover says it all: a capped bloke prepares to stab a waif, but the unlit cigarettes drooping wearily from their mouths hint that neither of them could give a fuck, either way. *Bird Bones* is essentially jazz but with a rock attitude — a modern sound against an old-fashioned backdrop. The opening drum roll could just as easily introduce a Victorian carnival. Funereal horns and guitar played like a classical harp punctuate a cover of Terence Trent D'Arby's "Sign Your Name."

Trained as jazz musicians, Sam Mickens (vocals and guitar) and brothers Khorum Bischoff (drums) and Jherek Bischoff (bass) are keen observers of the lost art of taking one's sweet time, remaining calm even during the EP's loudest moments. Mickens's sensual whisper builds to a delicate caterwaul without a trace of angst or panic, creeping over the slow, starry ostinato of his guitar like fog. But there's a fine line between calm and lethargy. Although the inherent sophistication of the music is admirable, the EP leaves the listener sleepy. Mickens fronts downtempo songs like the D'Arby cover and wilder moments such as rolling bike accident "Ossuary" with uniform listlessness. Khorum's drums provide a consistent source of driving energy, and he has a masterful grip on dynamics, but one member can't carry the whole band on his back. *The Dead Science play Wed/27, Hemlock Tavern, S.F. (415) 923-0923.* (Leah Freeman)

2nd Time Around

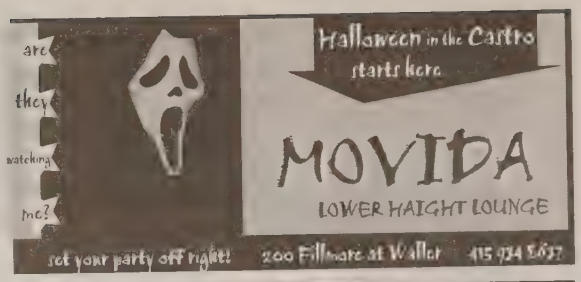
Santana

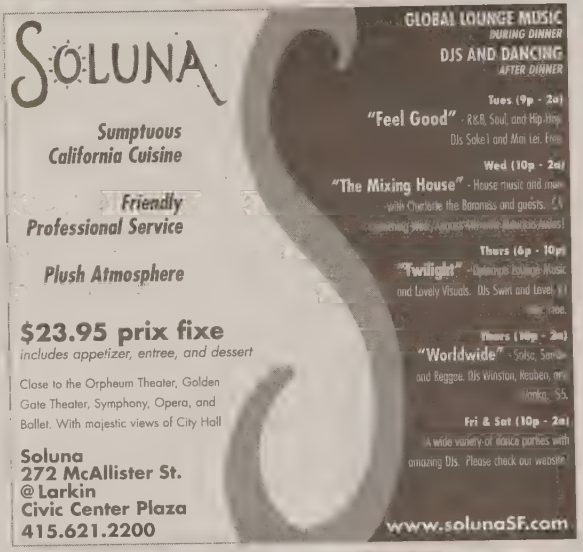
Santana (Legacy Edition) (Sony/Legacy)

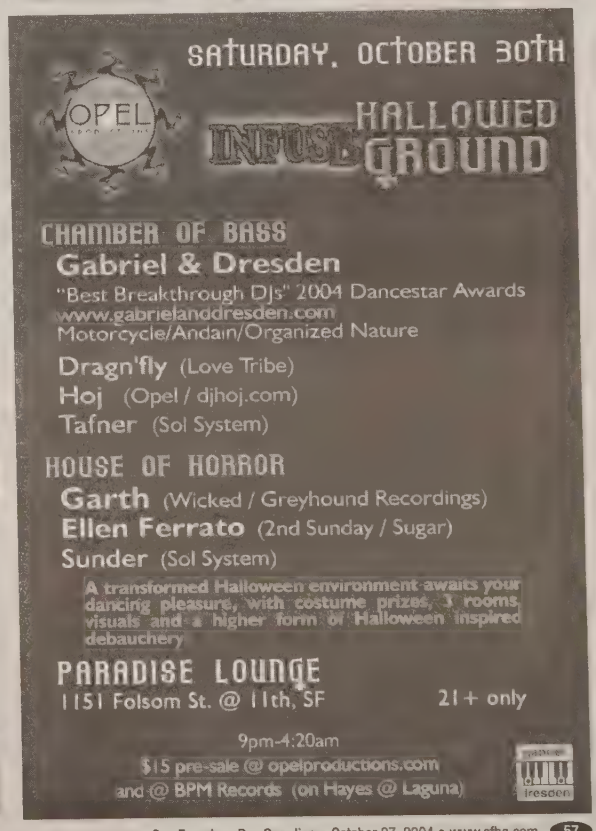
On the morning of Aug. 15, 1969, Carlos Santana's red-hot Latin rock band wasn't much more than a local favorite in the Bay Area. By the end of the day — after a jaw-dropping seven-song set before a half-million kids at Woodstock — you could say word of the six-piece had made it out of town. A few days later its debut, *Santana,* was released and went on to sell more than two million copies. That album, with the addition of three previously unreleased tracks, makes up the first of this exciting two-record set.

This was a one-of-a-kind band, with two percussionists, drums, bass, organ, and Santana's unmistakable guitar. It boasted not only the most powerful, exciting rhythm section in rock, but, most amazing of all, it was also led by a guitarist who could play with tasteful restraint. That, along with his unique sense of melody, put Santana in a class by himself. The original tapes have been remastered, and though I don't know what remastering entails, I assume the process explains why, when I play the CD, it sounds like the band has set up in my living room.

I sometimes wonder why producers go to the trouble of remastering old tapes to enhance the original sound if they're going to serve up a second disc burdened with music that generally wasn't strong enough to be released the first time around. As a general rule, when a second CD is added to what was originally a single-disc affair, disc two sucks. And wouldn't you know that the first six cuts on this particular second disc were recorded some months before the others, with different personnel and a different producer, and, true to form, they suck. But beginning with "Waiting," the seventh track, and running through "Fried Neckbones," what you'll find is a near perfect live recording of the 42-minute Woodstock performance that was Santana's coming-out party. And you know what? This band was so good and so unique that the music still works 35 years later. The truth is that if you got the second disc with only the Woodstock set, this one would still be worth owning. That, in case you missed the point, is what you call a critical rave. (J.H. Tompkins)







calendar

critics' choices, listings, and more

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8 days a week

Oct. 27–Nov. 3, 2004

Oct. 27
Wednesday

Riddim twins It's just an estimate, but folks in the know say dubwise duo **Sly and Robbie** have appeared on more than 20,000 recordings. Numbers aren't really so important when your rhythm section résumé lists Jamaican music legends like Bob Marley, Peter Tosh, and Black Uhuru and rockers like Bob Dylan and Mick Jagger as references. For more than 25 years, drummer Lowell "Sly" Dunbar and bassist Robert Shakespeare have provided the subsonic force behind many of the most crucial dub, reggae, and ragga tracks, laying a foundation of colossal rhythms and ominous undertones. They celebrate a career of heavy vibrations tonight with a rare appearance alongside a full band and a pair of roots-grooving dancehall vocalists, Tony Rebel and Half Pint. Mishka also performs. *9 p.m., Independent, 628 Divisadero, S.F. $25. (415) 771-1421.* (Jonathan Zwickel)

Oct. 28
Thursday

Geared up Behind the Oakenfoldian facade of electronic music hide legions of gear-obsessed techno geeks laboring atop racks of synthesizers, samplers, and software. To lure these people from their cavelike studios, the **'Remix Hotel'** offers three days of seminars, workshops, and clinics profiling the newest gizmos and gadgets. The free event offers exposure and training on a plethora of the latest performance and production equipment aimed at all types of urban music enthusiast. Chief Xcel of Blackalicious, Dan the Automator, Deepsky, Photek, Kid 606, Matthew Dear, Sound Tribe Sector 9, Paul Van Dyk, and Mr. Sunglasses host question-and-answer sessions and perform. *Through Sat/30. 4–10 p.m., W Hotel, 181 Third St., S.F. Free. www.remixhotel.com.* (Paul Smith)

Bandroid True, the fourth member of Portland, Ore.'s **Menomena** is a computer program, but don't get stuck on their creative process. Pianist Brent Knopf designed Deeler to assist in composing and recording the intricate melodic loops and precise rhythms the band learn and play live. As evidenced on their debut, *I Am the Fun Blame Monster* (FILMGuerrero), the result is one of the most unique, absorbing sounds to surprise the ears all year. Along with Knopf's elegant piano, phase-shifted drums and understated bass rumblings spiral in and out while filtered vocals hover above the music. Occasional guitar and saxophone complete the instrumental palette, which spans from dark indie-jazz jams to towering fugue-like crescendos. Underlying it all is a strong sense of pop song structure, which can be nothing other than totally human. Boyskout and Willpower also play. *9 p.m., Cafe du Nord, 2170 Market, S.F. $8. (415) 861-5016.* (Zwickel)

Riddim nation: Jamaican duo Sly and Robbie bring their inventive reggae sound to the Independent. See Wed/27.

With all Sartainty Twentysomething Alabama boy **Dan Sartain** put out two records on his own before heading out to Cali to work with San Diego rock luminaries from Rocket from the Crypt, the Hot Snakes, and Beehive and the Barracudas on the ground-breaking *Dan Sartain vs. the Serpientes* (Swami Records). Sartain's stripped-down, rockin' blues and garage punkabilly tells a tale of betrayal and loneliness beyond his tender years, his smooth Southern croon punctuated by yelps of desperation: "The ones you thought were your friends stand in line to sink their teeth." It's at least somewhat ironic that Sartain's opening for the Hot Snakes — his friends, labelmates, and "boss" (the Hot Snakes' John Reis is the head mystic at Swami) — given the dominant metaphor of his most recent release. The smart money's on Sartain — the kid's indomitable. Red Eyed Legends also play. *9 p.m., Slim's, 333 11th St., S.F. (415) 255-0333. $14.* (Duncan Scott Davidson)

Oct. 29
Friday

The white stuff Iceland isn't renowned for having a huge film industry, but films that do emerge from the country often prove the old adage about quality trumping quantity. Take Dagur Kári's recent *Nói Albinói*, a Kaurismäki-flavored comedy that's a rarity among rarities — a coming-of-age tale that doesn't feel stale. Benefiting the 826 Valencia Writing Project and spanning two days at the Castro Theatre, the first annual **Icelandic Film Festival** includes Kári's debut feature as well as other films that have made a stateside splash, such as *Cold Fever* and *The Sea*. Keep an eye out for the Saturday-night mystery screening: a music-tinged movie featuring an in-person appearance by Icelandic pop star Mugison. *Through Sat/30. Various times, Castro Theatre, 429 Castro, S.F. $10 (festival pass $45). (415) 621-6120. www.826valencia.org.* (Johnny Ray Huston)

Memento mori Moms and pops the world over may attribute Junior's fixation with death to the latest shock rocker, black clothing, or violence in movies, but contemporary culture doesn't hold a candle to the morbid fascinations of the 16th century. The haunting beauty of Tomás Luis de Victoria's Requiem — long regarded as the quintessential musical work of the Spanish Renaissance — makes death sound awfully appealing and is performed tonight by **San Francisco Renaissance Voices** at their debut show. The mass was written in tribute to Empress Maria, the composer's patroness. Although it was intended to function as funeral music, Requiem became known as Victoria's opus, and through it, his masterful creativity with vocal harmonies went on to influence sacred music for centuries to come. *8 p.m., Seventh Avenue Presbyterian Church, 1329 Seventh Ave., S.F. $5–$10. (415) 664-2543. www.saperforms.org.* (Leah Freeman)

World of Wonder Even the most devoted contrarian has trouble hating on Stevie Wonder. So why not do a party dedicated to the wonder of Stevie? New York DJ-producers Bobbito, a.k.a. Cucumberslice (Fruit Meat Records), and Spinna (Beyond Real) have been doing just that with their Wonder appreciation party — **Wonder-Full** — for five years now, even taking it on the road to Amsterdam, London, and Tokyo. On the West Coast for the first time, this promises to be a good-time jam full of all soul flavors inspired by Wonder, with local support from Sake 1 (Local 1200), Said (Fatsouls), and the Massive Selector and Fresco crews. *10 p.m.–4 a.m., Mighty, 119 Utah, S.F. (415) 626-7001. $15–$20.* (Peter Nicholson)

Oct. 30
Saturday

It ain't over Mills College and Quartet San Francisco get in the mood for Halloween and Día de los Muertos with **'Love and Death,'** a double bill of 20th-century chamber operas about love beyond the grave. A seldom-performed work by French composer and longtime Mills professor Darius Milhaud, *Les malheurs*

Desert poets: Mali's Tinariwen perform rhythmic music from the Saharan regions at Great American Music Hall. See Tues/2.

d'Orphée transplants the story of Orpheus to 1920s Paris. The original myth follows its title character into the underworld, where he bargains with Hades for the return of his wife, Eurydice. The heroine of *Savitri* faces the same predicament when rescuing her husband, in Gustav Holst's retelling of a tale from the Hindu classic *The Mahabharata*. You'll laugh. You'll cry. You'll raise the dead. *8 p.m., Mills College Concert Hall, 5000 MacArthur, Oakl. Free. (510) 430-2296.* (Freeman)

King of the monsters
Godzilla never lies dormant for long, and the big guy with the breath of death has experienced a definite renaissance this year, the 50th since his birth. The initial, darker, Burr-less 1954 version of Ishirô Honda's *Godzilla* stomped through U.S. movie houses this past spring, a scholarly conference devoted to the O.G. is taking place in Kansas this month, and locally a pair of Godzilla fests — one at the Castro Theatre, another at Yerba Buena Center for the Arts — loom on the immediate horizon. If you don't want to be crushed in the ensuing melee, you'd best prepare for the sharp-spined star's return to San Francisco with **'Fifty Years of Godzilla,'** an art show featuring work by more than 40 artists, appropriately hosted by the Super 7 Store in Japantown.

He makes you wonder: Sneaker-lovin' New York DJ-producer Bobbito celebrates the music of Stevie Wonder at Wonder-Full. See Fri/29.

Check out the Godzilla-themed creations and wonder why the tiny twins in the 1992 *Godzilla vs. Mothra* remake just don't have the same campy sparkle as the original version's Peanuts. *Through Dec. 1. Reception 6–9 p.m., Super 7 Store, 1630 Post, S.F. Free. (415) 409-4700, www.super7store.com.* (Huston)

Power brokers Washington, D.C.'s sassy sprats **Q and Not U** lose none of their urgency in their quest to explore new directions. Swinging from softer, falsetto tracks to propulsive electro workouts, multi-instrumentalists Chris Richards and Harris Klahr and drummer-vocalist John Davis tackle language and identity ("Tag-Tag"), nostalgia for the underground ("Book of Flags"), and the war on terror at home ("L.A.X.") on *Power* (Dischord), the group's fourth full-length. "My name is in exile. My name is an expat. My name is held captive. My name is a prisoner 'til you tell me nonfiction," the trio shout over rubbery, wiry art-funk reminiscent of Fugazi's and Gang of Four's. Hey U, consider this your call to power — the threesome tour with their *Power* producers, El Guapo's Rafael Cohen and Pete Cafarella. Erase Errata also play. *3 and 10 p.m., Bottom of the Hill, 1233 17th St., S.F. $10. (415) 474-0365.* (Chun)

Oct. 31
Sunday

Tireless rock gods
The Melvins show no signs of stopping their prolific work schedule any time soon. This year has seen the release of their amazing new coffee-table art book, plus collaborations with dark-ambient act Lustmord and a new album with Jello Biafra, *Never Breathe What You Can't See* (Alternative Tentacles). They canceled much of their recent tour due to bassist Kevin Rutmanis's illness, but founding members King Buzzo and Dale Crover are on hand to back up Biafra at the **Alternative Tentacles 25th-anniversary show.** *Never Breathe* isn't the freshest-sounding batch of politically charged punk rock to come rolling down the pike recently; the only way to tell this CD was recorded in 2004 and not 1992 is that, along with lyrics about Saddam Hussein and G.W. Bush, there are also references to Osama bin Laden and John Ashcroft. But having Crover and King Buzzo together onstage is bound to produce a few magical moments. Comets on Fire, the Bellrays, Slim Cessna's Auto Club, and Fleshies also play. *8 p.m., Slim's, 333 11th St., S.F. $18. (415) 255-0333.* (Will York)

Nov. 1
Monday

Pop rocks Three years after the commercial success of their catchy third album landed them on the 15-minute train ride through rock stardom via teen-friendly TV exposure and touring in support of Weezer, **Jimmy Eat World** return to the spotlight with *Futures* (Interscope). The power pop quartet's sound has consistently evolved from album to album, from the lo-fi feel of debut *Static Prevails* (Capitol), to the sedate emo of *Clarity* (Capitol), to the polished, Buddy Holly–esque *Self-titled* (Dreamworks). *Futures* combines all these elements and infuses them with a harder rock attitude, but these Arizona boys still love to harmonize. Changes aside, it's still chock-full of the brokenhearted ballads that make Jimmy ... well, Jimmy. Recover and Emanuel also play. *8 p.m., Fillmore, 1805 Geary, S.F. $20. (415) 346-6000.* (Freeman)

Nov. 2
Tuesday

When in roam Like a desert sirocco blowing across a vast dunescape, the music of **Tinariwen** sweeps up traditional West African influences and swirls them into the modern forms of the West. Composed of Touareg nomads from across Mali, Tinariwen are one of the first true groups to coalesce from the migratory cultures of Saharan Africa. For more than 20 years, they've played gritty, guitar-driven songs that owe as much to the electrified blues of Muddy Waters and syncopated skank of Bob Marley as to the indigenous griots that preceded them. While their way of life is threatened by political repression and overdevelopment, this hardened septet draw attention to their people's struggle with powerful poetry and a hypnotic groove that anyone with an ear for protest music can appreciate. Malinese pop songstress Ramatou Diakite and Markus James share the bill. *8 p.m., Great American Music Hall, 859 O'Farrell, S.F. $20.* (Zwickel)

Nov. 3
Wednesday

New directions Laura Ingalls Wilder — or Melissa Gilbert — merrily flopping through the fields isn't the first image that springs to mind when one thinks of Dennis Cooper's writing; his novels tend to conjure images of tongue-tied teen guys, maybe missing a limb or two. Still, Cooper's highly refined pop-cult referencing touches on the '70s and '80s, so the name of his new publishing project, **Little House on the Bowery Series,** isn't that surprising. And Little House's plan is exciting: Cooper aims to print younger North American writers and revive the heyday of trailblazing publishers such as New Directions and Grove Press. Check out the early results of Cooper's efforts when he and peer Benjamin Weissman read alongside Martha Kinney *(The Fall of the Heartless Horse)* and Derek McCormack *(Grab Bag). 7 p.m. City Lights Books, 261 Columbus, S.F. Free. (415) 362-8193. www.citylights.com.* (Huston)

The Bay Guardian *listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Bay Guardian Building, 135 Mississippi St., S.F., CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.*

Hot spot

A party band for rock 'n' roll troglodytes stranded in the information age? Yup, that's where **Eagles of Death Metal** come in, peckish, peevish, and channeling T. Rex, "Spirit in the Sky," and some nasty sex beat picked up from a toilet seat in a late-'80s SoCal punk club. The roots-raunch joke unit that originated on Man's Ruin's 1998 *Desert Sessions Vol. 3 and 4* jolted back to life after Queens of the Stone Age's Josh Homme coaxed childhood pal and leader-vocalist-guitarist Jesse "the Devil" Hughes to take wing once more. Anyone for clunky, distortion-wracked guitar, rockabilly rhythms, and defaced AM pop hits like "Stuck in the Metal"? Consider the Eagles the bake-o, sloppo musical kin of *Pulp Fiction* and *Wild at Heart.* Aided by Homme on drums and Millionaire's Tim VanHamel on guitar, among others, they boogie with authority on this year's *Peace Love Death Metal* (AntAcidAudio), covering San Bernardino, fiery souls, and English women and urging you to shake your tail feather to the gleefully morbid bop. And watching all the obligatory holy-rolling happening in national politics, one can't help singing along to such bad-ass lyrics as "I WILL LOVE THE DEVIL AND HIS SONG!" Ahem, amen. The Cramps, Gore Gore Girls, and Davie Allan and the Arrows also play. *8 p.m., Warfield, 982 Market, S.F. $25. (415) 775-7722.* (Kimberly Chun)

Drop down and get your eagle on: Eagles of Death Metal fly through the Warfield with their rockin' roots raunch.

TINARIWEN PHOTO BY ERIC MULLET, EAGLES OF DEATH METAL PHOTO BY NIGEL COPP

BLUSH NIGHT CLUB PRESENTS...

TOMB

"Grooves In The Graveyard"

BIRTH
SATURDAY
OCT. 30TH
8pm

DEATH
SUNDAY
OCT. 31ST
2am

Buried By Jackie Lopez & Xavier

BLUSH NIGHT CLUB PRESENTS...

TOMB

THEMED
HALLOWEEN EXTRAVAGANZA

COSTUME CONTEST $1,000 IN PRIZES
1ST PLACE M/F: $300 CASH
2ND PLACE M/F: $150 CASH + DINNER FOR 2
3RD PLACE M/F: MEMBERSHIP CARD + DINNER FOR 2

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FRI•OCTOBER 29	PULSE 8 *SPECIAL EVENT MASQUERADE PARTY* EVERY 4TH FRI	DJ SWITCH
SUN•OCTOBER 31	HALLOWEEN NIGHT FRIGHT NIGHT	PRESENTED BY BLUE WATER ENT.
FRI • NOV 5	FIRST FRIDAYS PARTY	DJ's Jay Bee and Manaikal
FRI•NOV 12	CHAMPAGNE PARTY	SPECIAL GUEST DJ'S
SAT•NOV 13	GROOVE TRAIN presented by Club Sound Magazine	DJ Chucky Brown hosted by CK Productions
THU•NOV 18	RADIO STAR 80'S NIGHT "GRAND OPENING"	DJ'S TBA

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BIZARRO IS ON THE MARCH

A philosophical inquiry into the mad, mad, mad world of George W. Bush [p.4]

nov. 2004
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THE SAN FRANCISCO BAY
GUARDIAN

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Calendar of Events - November

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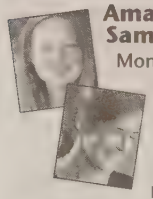
Amanda Eyre Ward & Samantha Hunt



Monday, November 1 at 7 PM

Amanda Eyre Ward, author of the acclaimed novel *Sleep Toward Heaven*, returns with her second novel, *How to Be Lost*, about a family ripped apart by the youngest daughter's abduction when she is five years old. In **Samantha Hunt**'s unforgettable first novel, *The Seas*, a young woman tries to come to terms with her sailor-father's disappearance by reinventing herself.

Richard Rhodes

Thursday, November 4 at 7 PM

In *John James Audubon*, Pulitzer Prize-winning historian **Richard Rhodes** presents a rich, full portrait of this master illustrator of the natural world. This is the first book to illuminate both Audubon's public and private life, from his professional honors to his passionate marriage.

Heyday Books' 30th Anniversary Celebration

Saturday, November 6 at 7 PM

Celebrate thirty years of Heyday Books, the venerable small press that emphasizes the culture and history of California, with a visual and literary tour of the Golden State. Founder and publisher **Malcolm Margolin** and authors **Susan Snyder**, **John Muir Laws**, **Mark Johnson** and **David Stark Wilson** will discuss the place we call home.

San Francisco Jewish BookFest 2004

Sunday, November 7 • 10 AM – 5:30 PM
JCCSF • 3200 California Street, San Francisco
415-292-1219 • A FREE EVENT • www.jccsf.org/bookfest

Immerse yourself in the wealth of contemporary Jewish literature. Join more than 20 authors for day-long celebration. From fiction and poetry to pop culture and children's programming, there will be something for everyone.

Thomas Keller

Monday, November 8 at 12 NOON
A Special Lunchtime Event

Master chef **Thomas Keller**, author of *The French Laundry Cookbook*, presents a stunning collection of accessible recipes for the home cook in ***Bouchon***. This bistro cookbook, named after Keller's new Napa Valley restaurant, offers a casual method of cooking that accentuates simple ingredients and traditional techniques.

Tara Bray Smith

Monday, November 8 at 7 PM

West of Then is an eloquent memoir about home, family and the ghosts that haunt our lives. Against the backdrop of the Hawaiian Islands, **Tara Bray Smith** recounts her struggles to find and save her mother, a homeless drug addict, whose past is inextricably linked with the bittersweet history of the islands.

Peter Balakian

Tuesday, November 9 at 7 PM

Peter Balakian reconstructs a lost chapter of American history at the turn of the twentieth century in his bestselling book, ***The Burning Tigris***, now in paperback. He explores America's effort to aid and save the Armenians from genocide at the hands of the Ottoman Turks in what came to be the first major international human rights movement in our history.

Brian Selznick

Wednesday, November 10 at 10 AM
A Special Event for Young People of All Ages

ACWLP is honored to welcome Caldecott Honor-winning illustrator **Brian Selznick**. His new book, *Walt Whitman: Words for America*, written by Barbara Kerley, is a poignant and powerful tribute to one of our country's greatest poets and Civil War heroes.

Anthony Bourdain

Wednesday, November 10 at 7 PM

Join us as the bad boy of the kitchen dishes up culinary magic with generous helpings of irreverence. ***Anthony Bourdain's Les Halles Cookbook*** demystifies classic bistro cooking so that any reasonably coordinated person with a good heart and an average work ethic can become a French chef.

Russell Banks

Thursday, November 11 at 7 PM

The Darling is a political and historical thriller that explodes the genre by raising serious questions about terrorism, political violence and the clash of cultures. **Russell Banks**' terrific new novel focuses on an American woman who flees her radical past to West Africa and is eventually caught up in the bloody civil war in Liberia.

Farai Chideya

Friday, November 12 at 7 PM

In this election season, political analyst and co-host of KALW's "Your Call" **Farai Chideya** looks beyond day-to-day political struggles and examines the limitations of our two-party system. Her new book, ***Trust: Reaching the 100 Million Missing Voters***, argues that the U.S. lacks the framework for debating issues in a pluralistic society, and that by relying on an outdated idea of dichotomy, we have disenfranchised half the country.

William Ayers

Monday, November 15 at 7 PM

William Ayers is an educator and the author of several books, including the memoir, *Fugitive Days*. In *Teaching Toward Freedom*, he outlines his vision of education — devotion to your students, a moral commitment to ethical action, and a stand for truth and freedom against oppression.

Neil Jordan

Tuesday, November 16 at 7 PM

Renowned film director, screenwriter and novelist **Neil Jordan** brings us a masterful novel of love and war, ***Shade***, set in Ireland in the first half of the twentieth century. When Nina Hardy is murdered by her childhood friend, her body is never recovered. She remains forever a shade, watching and retelling the events of her life, and afterlife.

Margot Livesey

Wednesday, November 17 at 7 PM

Award-winning writer **Margot Livesey** probes the mysterious machinations of the human heart in her new novel, ***Banishing Verona***. Zeke is a 29-year-old London carpenter who has trouble relating to people. Verona is 37, single and seven months pregnant. They meet and fall desperately in love, only to be separated (perhaps irrevocably) 24 hours later.

Stephen Mitchell

Thursday, November 18 at 7 PM

The oldest story in all of world literature, the epic of ***Gilgamesh*** was inscribed on stone tablets as early as 1700 BCE and was lost in the ruins of Nineveh for almost two millennia. This journey of self-discovery reveals universal truths for today's polarized world. In the tradition of Seamus Heaney's *Beowulf*, esteemed translator **Stephen Mitchell** offers an insightful, new literary rendition of the poem.

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Monday, November 22 at 7 PM

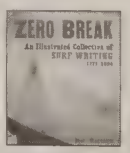
One of America's most beloved comic geniuses is back, with the definitive collection of the very best of Opus, everyone's favorite maladjusted penguin. ***Opus: 25 Years of His Sunday Best*** is the perfect collection for both die-hard fans and those discovering the matchless humor of **Berkeley Breathed** for the first time.

Alison Anderson

Tuesday, November 23 at 7 PM

Fans of Andrea Barrett and Barbara Kingsolver will delight in San Francisco writer **Alison Anderson**'s new novel. ***Darwin's Wink*** is an exquisite story of two naturalists who find unexpected love as they work to save a rare bird species on an island off the coast of Mauritius.

Zero Break Panel



Monday, November 29 at 7 PM

Zero Break is the definitive anthology of the best-ever writing about surfing, illustrated with classic and cutting-edge photographs and artwork. Join editor **Matt Warshaw** and contributors **Daniel Duane**, **Allston James** and **Thomas Farber** for a discussion of this hip and eclectic collection.

Gretel Ehrlich

Tuesday, November 30 at 7 PM

Gretel Ehrlich, author of the *Solace of Open Spaces*, is one of the most passionate and perceptive chroniclers of the natural world. Her beguiling new book, ***The Future of Ice***, is an audacious exploration of cold that combines science, poetry, anthropology, and acute personal observations.

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marginalia by paul reidinger

The lies have it

When we start counting the ways in which American life has soured in the past few years, we need not start with the matter of fiction. For one thing, there are broader sides of barns, or white houses, to heave our snowballs at — not to mention malevolent clowns with names like Cheney and Rumsfeld, each deserving of an icy one right in the kisser. For another, fiction is perennially a mess, a bog of the misconceived and mismanaged, a patisserie of the half-baked, with the rare stunner indifferently shelved beside its woeful cohorts, there for its quality to be noticed by those who retain the capacity to notice such things. One suspects these oddly perceptive creatures to be small in, and of diminishing, number. The woeful cohorts, meanwhile, proliferate like cobwebs in a dark basement. Nothing, not even the greatest political crisis in America since the Civil War, seems to slow, much less *affect*, the spinning of that flimsy fabric called contemporary fiction.

I confess to a certain degree of bemused irritation not just with the superfluousness of all this imaginative prose but with the *volume* of it: the turbid river of novels and story collections, each bearing a somberly elusive title and little or no relation to the preoccupying world whose troubles quiver in our hearts, that gurgles past my desk in the form of review copies every day of every week. Political fiction, like war fiction, is generally pretty bad — journalism far better answers the call of public drama — but fiction divorced from public reality tends to seem shrunken and, when that reality is as toxic as the years of the Bush restoration have been, more than usually irrelevant.

"Novelists lie for a living," announces Dale Peck, the Lizzie Borden of American literary criticism, near the end of his blood-stained, recently published collection of book reviews, *Hatchet Jobs: Writings on Contemporary American Fiction* (New Press, $23.95). One cannot help but admire Peck for his unapologetic foul-temperedness and his willingness to strike off the heads of some of current fiction's many unclothed emperors. A Herculean task. On the other hand, Peck is a dreadful novelist and, if he really is unable to distinguish between invention and prevarication, a fool.

Fiction, if it is to have any value at all, must be deeply true. We must, as we read, feel shocks of recognition at the author's awarenesses and observations, tellingly relayed in original and imagistic language. We must clap our hands and think: *Yes! That is right!* And we must, in the same moment, take delight in the paradox that we are being shown the deepest verities of our lives and our world through made-up stories — fictions, inventions. That paradox is fiction's magic.

It is revealing, to say the least, that a celebrated (or at any rate once-celebrated) young American writer considers fiction's essential mission to be mendacity. Peck might not be positioning himself for a presidential run — though plainly presidents, too, lie for a living — but perhaps he is telling us more than he understands about the state of American culture, whose basic character, for better and for worse, is reflected in our political discourse. If the coin of the realm in America has become dishonesty, then of course we will accept that fictions and presidential pronouncements are lies. Untruth is the material at hand; it is the air we all breathe.

Yet in this mephitic atmosphere a certain residue of shame about our graceless descent from the high ground of truth-telling persists. You sense it in the press, which uses such soft-soap words as *spin* and *exaggeration* to describe the on-camera lying of elected officials. You see it in the way John Kerry declined, in a recent presidential debate, to say openly that our president has been lying to us about pretty much everything, from the Iraq war to the federal budget to the state of the environment to his own military record. *Lie* and *liar* are words too strong and too direct to use in polite or televised company, especially since we all know we're being lied to and we have agreed to accept the lies, which makes us part of them and them part of us. Lying must be, in the end, consensual and symbiotic to succeed; it is an incorporative activity. A nice irony and symmetry of our culture of dishonesty is our unwillingness to be honest with ourselves about how dishonest we've become. Thus is our moral co-optation by the untrue perfected; thus does it become part of the culture.

But, strangely, in shame there is hope. The fact that (if the polls are to be believed) there continues to be a widespread reluctance to acknowledge that we have been massively lied to by our elected officials is, paradoxically, a sign that most of us still know what the truth is. We still recognize its shape and smell, and we know when we're being handed a stinking sack of something else, or watching some contemporary fiction, perhaps bearing a hatchet mark or two, slowly bob by on the muddy floodwaters of our diseased culture. Although Dale Peck is sensationally wrong in his estimation of what literature can and must be, he has nonetheless — a paradox? — told us a central truth about ourselves. ❖

lit
GUARDIAN LITERARY SUPPLEMENT

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Nor certitude, nor peace, nor help for pain; / And we are here as on a darkling plain / Swept with confused alarms of struggle and flight, / Where ignorant armies clash by night.
Matthew Arnold, "Dover Beach"

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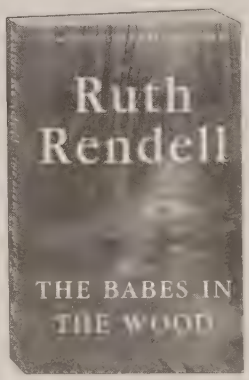

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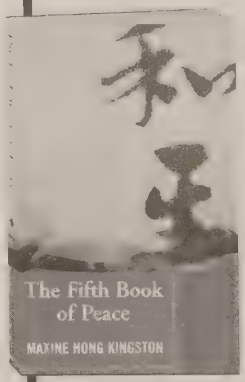

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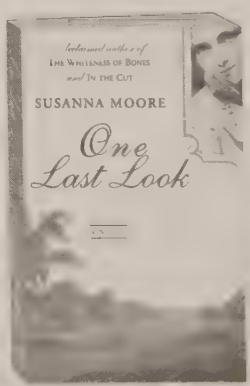

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VINTAGE 50 ANCHOR

Unwise blood

A draft-age philosopher reads his elders on the morality of the Bush-war regime and finds incoherence

BY MITCHELL ANDERSON

Today the first and perhaps the only duty of the philosopher is to defend man against himself: to defend man against that extraordinary temptation toward inhumanity to which — almost without being aware of it — so many human beings today have yielded.

Gabriel Marcel

I.

A year ago I picked up an old, weathered book called *Raids on the Unspeakable*, by Thomas Merton, at Shakespeare's on Telegraph in Berkeley. I was an undergraduate philosophy student in the habit of devouring existential novels and beat poetry. Why I bought the book I don't remember; perhaps it was the title. I wanted to raid the unspeakable, or at least see how it was done.

But before *Raids* properly began, I came across the above passage by Gabriel Marcel, a French playwright of philosophical temper who died a generation ago. The short paragraph stood alone in the frontispiece. It was dusty, mysterious, and haggard, like a lone sage clanking on some abandoned iron gate at nightfall. It seemed ... solitary. I pictured Marcel squinting as he wrote it, frozen in history some decades ago, his mind lucid yet gripped by the madness of that essentially human endeavor: war.

The thought weighed on me heavily. I was enchanted by the potential, indeed the very notion, that somewhere in the deep caverns of the human mind, a discovery could be made to prevent that short, seductive slip into inhumanity. Naturally, as a man of draft age, living in a barbaric period in America's history — one riddled with war, torture, repression of civil liberties, political deception, and the unlawful imprisonment of foreign citizens — I considered the problems plaguing humankind to be related, indeed bound, to the problems of our country, and to me.

I wanted to understand this moment in American history. I wanted to tear its mask off, expose it naked. Indeed, if I could be called to serve as a soldier, I sure as hell deserved to know why and for what. So, late in the summer, peering around for a vestige of insight, a trace of reason for an unreasonable time, I immersed myself in a cluster of recently published books, all of which deal in some way with the philosophical problems — the problems of wisdom, for *philosophy* is Greek for *lover of wisdom* — that have come to hang about President George W. Bush's unwise wars like smog over Mexico City on a hot June day. All of them were written post-9/11 — in fact, post–Iraq debacle, though the Iraq debacle continues. Their aims are somewhat different, yet their intuitions are the same: in America, wisdom has submitted to power.

II.

In *The President of Good and Evil: The Ethics of George W. Bush*, Peter Singer (a professor of ethics at Princeton University and the author of *Animal Liberation*) points to an obvious part of the problem: the ethical beliefs, or pseudo-beliefs, of the present president.

Singer's title is a clear yet distant echo of Nietzsche's famous tract *Beyond Good and Evil*. At first I wondered if Singer was suggesting that Bush is somehow an ethical glitch, a figure who roams beyond the conventional notions of morality: a dweller in a moral universe of his own design. But Singer doesn't hit Nietzsche's metaphysical chord. Whereas Nietzsche considers a world beyond conventional notions of right and wrong, Singer stays comfortably within this world, the world we all know and live in. He's familiar with its every nook and cranny, and within its terms he's poised and determined to reveal the deep incoherence of Bush's moral system.

From beginning to end, the book reads as if Singer is mounting the philosophical equivalent of a military attack. But the book's militancy is not that of a war cry or a rallying of the troops (which implies that flailing, unchecked tone characteristic of many of the post-9/11 Bush-bashing screeds). It's more like a precision assault: efficient, methodical, and composed. Indeed, the force of the intellectual bombardment is overwhelming.

Singer takes the moral beliefs Bush espouses, lays them plain and bare in front of us, and in muted academic fashion, exposes their rampant inconsistencies and contradictions. He opens the book with a simple observation: "George W. Bush is not only America's president, but also its most prominent moralist. No other president in living memory has spoken so often about good and evil, right and wrong."

From there Singer proceeds to show us that on almost every issue, whether of foreign policy, tax cuts, trade negotiations, or stem-cell research, Bush frames his decisions in moral terms. Such and such is fair, right, and good, or unfair, wrong, and evil. And in the cases where Bush offers a rationale in addition to his convictions, Singer pries into their moral substance, seeks out their implications, and invariably follows the trail to that mushy, undesirable place philosophers call incoherence.

To take one example: Bush opposes stem-cell research because he "worries about a culture that devalues life" and believes that since an embryo is alive, it's "like a snowflake ... something precious and to be protected." Without even delving into the way Singer prods and pokes at Bush's reasons for wanting to protect microscopic embryos (which comes down to his born-again religiosity), we can still feel the force of Singer's argument. He asks, "Is it consistent for someone who holds Bush's views about the sanctity of human life to be the supreme commander of armed forces that use bombs and missiles in areas where civilians are sure to be killed?" *Boom.* Does this mean Bush values an inchoate embryo more than a fully developed human person? *Boom.* And so it goes throughout the book, Singer pitting Bush's expressed beliefs against one another, illuminating their emptiness.

In the end, Singer's argument boils down to one distressingly simple point: Bush's moral worldview is not only laden with untenable contradictions but is also *dangerous*. Fundamentally complex issues of foreign policy have been reduced to the stark, apocalyptic terms of a conflict between good and evil. Thousands of people have died needlessly because of these moral convolutions, and there's no end in sight.

III.

But those who believe that Bush is just a puppet in his daddy's shoes and that all the lofty rhetoric about democracy and freedom is just high hypocrisy — the sugar coating on a much more deranged design — must read Anne Norton's new book, *Leo Strauss and the Politics of American Empire*. It's like a backstage pass into the imperialistic mind of America. And oddly enough, there's a philosopher involved: Leo Strauss. Strauss (who taught for years at the University of Chicago and died in 1973) is an obscure character in the history of philosophy. He was known for his radical interpretations of the ancient philosophers. Today he's known as the godfather of an unseemly cohort of warmongers in the Bush administration.

Before I read Norton's book, I had heard of Strauss. I knew that he was a much maligned political philosopher — that people despised him, or at least his ideas. Those ideas have had a profound influence on some of the Bush administration's principal policymakers as well as some prominent hangers-on, people bearing such familiar names as Paul Wolfowitz, William Kristol, Abram Shulsky, Douglas Fein, and Carnes Lord. Recent pieces on them in *Harper's Magazine* and the *New Yorker* (the latter written by Seymour Hersh) read like warning sirens, or maybe better, like furious red flags signaling secret agendas in the Bush administration.

But Norton's book plunges us deeper into the story, tracing the evolution of Strauss's ideas as they seeped from the academy into the corridors of political power. Norton, who studied under some of Strauss's most renowned disciples, chronicles how today's neoconservatives (self-styled "Straussians") smuggled his philosophy into the White House and have used it to shape the conservative and belligerent posture of America today. The book's underlying tone is one of deep apprehension. She's troubled, honest, and wary. She describes Strauss as a conservative, timid, and cagey man who skulked in the lecture halls of the University of Chicago in the mid-20th century and sank deeply into ancient texts. He had one core idea; indeed, it was the germ of all his thought: to read old books carefully.

He believed the ancients, for fear of persecution, had embedded "secret teachings" in their works that only the philosopher's deliberate eye could discern. Norton tells us that through the ancients, particularly Plato, Strauss came to believe that truth in the hands of the masses was dangerous, that wise rulers should tell "noble lies" to the people, and that all men are not created equal. It was and remains a political philosophy cut with the cold chisel of elitism.

Most ideas born in the academy, however, tend to stay in its sterile confines. But, as Norton writes, Strauss's teachings "made their way from the quiet corners of classrooms and dorms, bookstores and labs into the precincts of power." While they were in the academy, his disciples were an exclusive bunch, like a cult, unusually devoted to their master. But as they left, their priorities shifted. They remained linked by their high regard for Strauss's philosophy but were also bonded by politics, "a distinctly and distinctively conservative politics." Norton frames them as a cabal of academics gone political, committed to cronyism and hungry for power.

And today they exert monstrous influence in the Bush administration. They've reached the highest ranks of the Defense Department and the intelligence agencies, and they're richly represented in right-wing think tanks. Norton describes them as a "triumphant freemasonry, a kabbalistic circle, a troop of intellectual Templars directing (largely from behind the

scenes) an unsophisticated and parochial court."

But unlike most critics of Strauss, who claim he provided his followers with a ready-made rationale for deception and imperialism, Norton argues that much of his philosophy has been tinkered with, manipulated and misappropriated by those who claim to be his philosophical descendants. His philosophy is partly to blame, but not entirely.

Strauss believed modernity was riddled with problems. He loathed the crude, unrefined character of the masses, the rise of relativism and multiculturalism in the social sciences, and the moral lethargy of a culture without a clear purpose. In this spirit, the Straussians also see weakness in modernity. To them, American culture has bred a soft, apathetic, indifferent lot of people. As Norton writes, they're worried about a culture content with "loving comfort, threatening no one, lacking a sense of gravity, seeking only entertainment."

But the sinister part is that they see war as the remedy.

Norton sums up the Straussian position: "War rescues men from the hazards of civilization. War forces men to consider their loyalties and their allegiance: war makes men thoughtful. War forces men to make decisions peace would forestall: war makes men decisive. War separates men from women, and restores to them the virtues they had in another age: war makes men manly."

But of course, the restoration of clarity, virtue, manliness, and patriotism to American life isn't the sole, nor the primary reason the Straussians advocate war. Norton tells us they have deeper, imperialistic motives as well. She moves us through the capillaries of their thought and into the artery: the Project for a New American Century.

Conceived of and directed by Straussians (chiefly Kristol, Gary Schmitt, and Wolfowitz), the PNAC is, as Norton writes, "a design for a century (perhaps a little longer) that is to be not merely dominated by America but thoroughly American throughout." It is, essentially, the Straussian blueprint for a new world order, a plan not merely to project America's power throughout the world but to refigure the globe in America's image.

In the end, she paints the Straussians as an arrant legion of philosophical feigners who have become intoxicated by the unparalleled power of America. Whereas Strauss believed the world was a realm of questions and discoveries, the Straussians have come to believe it's a place of absolute certainty. Whereas Strauss was a creature of reason, they've become creatures of faith.

And in Bush, the Straussians have found a useful if limited figure to carry their ideas into public policy. Bush is a man of hollow morals, with a simple messianic mind-set: America must crusade against the evildoers at whatever cost. The Straussians are more complicated and more intelligent but equally delusional. They see America as the new Roman Empire; they see the world as its stomping grounds.

IV.

Such simple convictions are dangerous. Patriotism is no friend of reason or peace. It breeds insanity. It does what the Bush administration has done today; it sends the killers to the killing fields without just cause, without sufficient moral justification.

Philosopher Michael Walzer, in his new book, *Arguing about War*, seizes on this point, dives into the moral tissue of warfare, and argues convincingly that the war in Iraq is morally indefensible. The book (which is really just a compilation of essays) is already somewhat quaint: the last essay was written at the start of the war. But even so, Walzer explains cogently that the reasons offered up by the Bush administration for launching it weren't morally sufficient.

Just-war theory, which is what Walzer defends and expounds on, holds that a nation can wage war justly only if it's attacked or if there's an imminent threat of attack. Of course, the Bush administration did claim there was an imminent threat — that Saddam Hussein possessed weapons of mass destruction, principally chemical and biological, perhaps nuclear, and was in a position to pass such weapons to Islamic terrorist groups — but as we've found, this has turned out to be a fraudulent claim.

THE PRESIDENT OF GOOD AND EVIL: THE ETHICS OF GEORGE W. BUSH
By Peter Singer. Plume, 280 pages, $14 (paper).

LEO STRAUSS AND THE POLITICS OF AMERICAN EMPIRE
By Anne Norton. Yale University Press, 235 pages, $25.

ARGUING ABOUT WAR
By Michael Walzer. Yale University Press, 224 pages, $25.

Walzer's central argument regarding the war is that since the threat Hussein posed could have been handled with measures short of war, the launching of the war was unjust. But the virtue of Walzer's book isn't so much his critique of the Iraq war, for most people know it was a morally depraved endeavor, but the breadth of philosophical knowledge he sheds on the concept of war.

War, as Union general William Tecumseh Sherman famously said, is hell. This is an indisputable reality. Yet for as long as people have entered this inferno, they have talked about it in various voices. Some, like Walzer, have used the language of morality to describe war, while others have subscribed to the Roman maxim *inter arma silent leges* ("in war, laws are silent"). The first chapter of Walzer's book, "The Triumph of Just War Theory (and the Dangers of Success)," is a historical sketch of how people's thoughts about war have changed as well as an argument that morality has found its proper place in the foreground.

Walzer explains that the most underappreciated outcome of the Vietnam War was the recognition that morality is a military necessity. "In a war for 'hearts and minds,' rather than for land and resources," he writes, "justice turns out to be a key to victory." There are practical and prudential reasons, then, for waging war morally, though the Bush administration obviously doesn't understand this.

It is peculiar, in this connection, that the Straussians consistently compare America to Rome in their writings. First off, Rome collapsed. This is common knowledge even in elementary school. The Roman Empire expanded too far, overstretched itself, and imploded from its own ambition. Indeed, with Bush at the helm and the Straussians on the flanks, it seems America is on the same course.

But there's a different, more immediate conclusion that can be drawn from the comparison with Rome. The Romans thought of war as a lawless venture; to them, the only principle that operated in times of war was the preservation and expansion of the state.

Consider the Iraq war once again in this new hue. The Bush administration launched the war unprovoked, paid little heed to the United Nations, attempted an unlawful assassination of Hussein, arranged the torturing of prisoners, detained foreign citizens in a location not subject to international or American law (at Guantánamo Naval Base in Cuba), and continues to show little moral concern for the lives of noncombatants in bombing raids. In short, the administration has waged a reckless war and abandoned the ethics that are indispensable not just to a general perception of legitimacy but also to any sort of enduring triumph or stability.

Consequently in Mesopotamia, the cradle of civilization, chaos reigns today. Ethics have given way to bellicosity; wisdom has buckled at the hands of power; humanity has, once again, keeled over to inhumanity. At such a moment of human crisis, Marcel's exhortation to the philosopher — the summons to defend man against himself — takes on an unusual sense of immediacy.

But this isn't the philosopher's natural state. The philosopher is like Wordsworth's poet, wandering in a garden of thought, reflecting calmly on events long past, considering ideas conceived long ago. So perhaps it would be wise to return to one idea conceived long ago. It's a thought from an ancient text of the sort beloved by Strauss. It is Socrates' observation that "the only true wisdom is in knowing you know nothing." Is there a wise one among us? ❖

Mitchell Anderson is a young philosopher and writer who lives in Berkeley.

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The *Lit* interview: Mattilda, a.k.a. Matt Bernstein Sycamore

A literary provocateur ignites the queer resistance

BY DANIEL BURTON-ROSE

Kenneth Rexroth, one of the most interesting of the poets who've lived in San Francisco, said in his autobiography, "I have spent my life striving to write the way I talk." Mattilda, a.k.a. Matt Bernstein Sycamore, the prolific San Francisco editor, performer, and writer, has developed the skill of writing the way he thinks. His prose is a device implanted in the reader's brain, compelling accompaniment as he relates, in a voice that ranges from manic chatter to profound speechlessness, upward zips to euphoric pinnacles and vertiginous crashes to unplumbable depths. It's a door into the spirit of a young person committed to beauty in a world whose intimacies are instantly corroded. The work is calculated to cause indigestion in those raised on the junk-food confessionals of Oprah culture. However sensational the topics appear — prostitution, incest, insurrection — Mattilda matches immediacy with intelligence and rawness with poignancy.

Two anthologies compiled by Mattilda, both published this year, give voice to a new generation (collaborating with a couple of true-spirit old-timers) of gay activists who embrace the outside as the only proper perch from which to inflict injury upon the dominant society. *Dangerous Families: Queer Writing on Surviving*, gives voice to a previously ignored category of survivors of sexual assault and goes beyond the recovery narrative into nuanced investigations of childhood sexuality, the continuum between victim and abuser, and the complexities of memory itself. *That's Revolting! Queer Strategies for Resisting Assimilation* is a passionate cacophony denouncing the gentrification of gay culture, authored by the gender queers, perverts, and other assorted visionaries excluded by the new *Will and Grace* banality. These collections reveal Mattilda not just as a litterateuse but also as an organizer. Which, of course, she is.

Bay Guardian: *What do you include in your definition of "queer" besides sexual identity?*

Mattilda: Political identity. I don't see the two as being separable. The mainstream has separated the two and created a false sense of community. I've fallen for this in the past. When I see gay people while I'm traveling outside of my comfort zone, I think "Oh, yay, gay people!" I get excited when I see a rainbow flag in some little town in the desert. But what's been shown to me over and over is that I'm not a part of that. For all intents and purposes, most people within a mainstream gay identity would rather any sort of radical queer perspective disappear. They don't see me as a part of their community.

These people subscribe to simplistic identity politics, which see queer identity as an end rather than a beginning. Gay marriage or military service or adoption can be seen as queer issues, when [in fact] what could be more symbolic of straight conformity?

What I am interested in is a radical outsider perspective, a queer identity that's about transforming sexuality and revolutionizing gender and taking apart capitalist tyranny, one that's about building community and family outside of traditional models; something that's challenging and seeking to dismantle the larger systems that are oppressing us in the first place.

BG: *What are the common prejudices within the queer canon?*

M: The main problem with the gay canon is the way that the white, upper-class, male-fetishizing perspective dominates everything else. It's normalized as a center around which everything else revolves. You have the coming-out narrative and a "high art" language that talks about country clubs and parties on Fire Island. These are about boring, conventional people who happen to be gay! It's something I've never been particularly interested in.

BG: *The contributors to* Dangerous Families, That's Revolting!, *and your first anthology,* Tricks and Treats: Sex Workers Write about Their Clients, *are a diverse collection. How did you develop this inclusive consciousness?*

M: My politics come from radical queer organizing. I came of age politically within early-'90s ACT UP. The militance and the focus on race, class, gender, and sexuality in any sort of analysis of the AIDS crisis had a strong effect on me. I also met all these activists who had been developing complex political critiques of almost everything, some of them for almost four decades. Everything became politicized for them, and then for me as well.

Gay Shame started as an attempt to create a radical alternative to the consumerist Pride celebration. Instead of giving people endless opportunities to buy crap, we wanted to provide a space to create an outside culture on our own terms. From a once-a-year alternative to Pride, it became a direct-action extravaganza that fused the theatricality of the '70s drag troupe the Cockettes with the militance of ACT UP and the focus on public space and anticapitalist organizing of Reclaim the Streets.

BG: *You're scornful of single-issue organizing, such as that around gay marriage and the legalization of sex work. Can you describe a way of organizing that encompasses every issue at once?*

M: One thing I've found very effective in recent years is creating a spectacle that is so alluring one can only look at it.

BG: *A full turn from Guy Debord and the Society of the Spectacle. Instead of calling for the destruction of the spectacle to encourage direct contact between people, activists are creating spectacle to draw others in.*

M: We encourage people to participate in every way we can: by dressing up, bringing things to give away, or taking roles within the pageantry. We definitely struggle with spectatorship, but I do believe that spectacle is crucial — connecting the spectacle with the politics to an extent that they cannot be separated. Too many people fall into the trap of dividing the political and the cultural. We can have boring political debates and manifestos, and we can have boring bands playing and people drinking. I'm not interested in either of those. I want something that fuses politics and culture and makes it more.

BG: *What's the relationship between public performance and the written word?*

M: The most important thing when I'm writing prose is voice. I'm not interested in plot. It's all about making sure voice and character are strong, because that's where everything else comes from. In the new novel I've been working on, *So Many Ways to Sleep Badly,* I've taken everything one step further. It's all voice, multiple voices. Someone will call me on the phone, and I'll be like, "Oh, that's hilarious, let me write that down." What's amazing is there is a plot! It came from the characters.

BG: *It's physically painful for you to write. How did you develop your injury?*

M: Four years ago I began biking a lot and started to get this pain in my wrist. I just thought, "It must be some muscle I'm not used to using, and I'll just get stronger, and it'll be fine." That was about four years ago, and since that time the pain has developed into a disability I have to deal with constantly. It started as a repetitive stress injury and has become more all-encompassing. Now it's closer to fibromyalgia. I have chronic pain all over my body and difficulty getting restful sleep.

What I've realized is that this injury is rooted in sexual abuse I experienced as a kid. Before I started biking again, the only person I'd ever ridden a bike with was my father. Our time together was a constant struggle to make me into the masculine creature he wanted me to be. Riding a bike again triggered body memories of childhood hatred of myself and my body and my gender performance. Those ideas are stuck in my body, and I haven't figured out how to rid myself of their physical manifestations.

BG: *It must be difficult for you as a prostitute to discuss incest without confirming stereotypes.*

M: It's difficult to talk about sex work and sexual abuse without feeding people's stereotypical notions about cause and effect, identity and self-worth, and without relying on simplistic sex-positive rhetoric. I try to do neither of those two things. Most of my work, fiction and nonfiction, forces the reader to enter on the writer's terms. I'm not interested in explication or asking forgiveness, or justification or redemption.

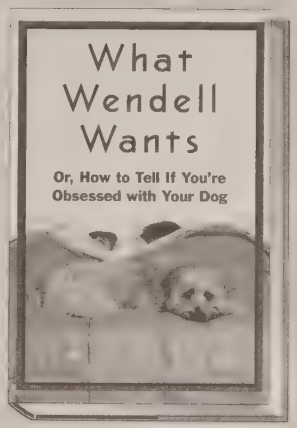
BG: *Hustler novels are a dark genre. David Wojnarowicz's* Memories That Smell like Gasoline *stands out in particular, but I've never encountered a light one. Your first novel,* Pulling Taffy, *which recounts your days as a call boy, has color. Where does this difference come from?*

M: David Wojnarowicz speaks with a sense of hope in a world of loss. That's where his writing resonates. When I first discovered his writing, I thought, "Here is the kind of rage that I feel." I hadn't realized that others feel it too. His is a story of all-consuming rage and powerlessness and longing and desperation and hopelessness all combined together with something that maybe glitters at the end of it. Our shared hope lies in moments of intimacy and transformation, which create opportunities for continuing. ❖

Mattilda *reads Nov. 21, 4 p.m., Modern Times Bookstore, 888 Valencia, S.F. (415) 282-9246.*

Daniel Burton-Rose is a writer who lives in Oakland.

Take a Page from Life.



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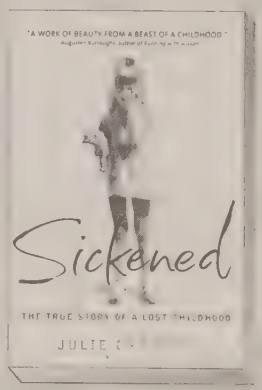

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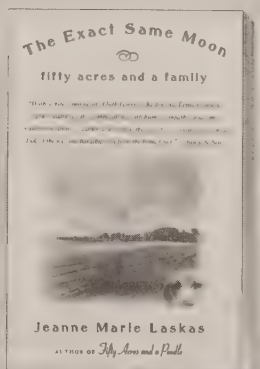

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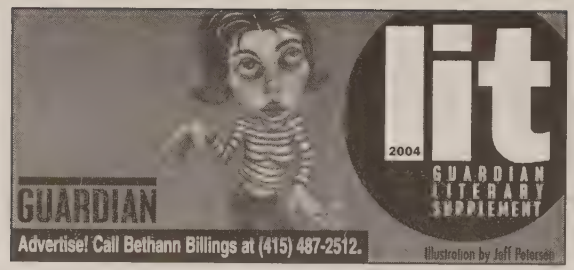

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Kennith Burt & Don Watson, contributors
American Labor and the Cold War: Grassroots Politics and Postwar Political Culture
Saturday, November 6 3:00

Marilyn Abildskov
The Men in My Country
Merrill Feitell
Here Beneath Low-Flying Planes
Tuesday, November 9 7:30

Feral House Indie Press Party
Mel Gordon & Adam Parfey
Wednesday, November 10 7:30

Jerry Mander, editor
Alternatives to Economic Globalization
Thursday, November 11 7:30

Liza Featherstone
Selling Women Short: Landmark Battle for Workers' Rights at WalMart
Friday, November 12 7:30

Pratap Chatterjee *Iraq, Inc.*
Sunday, November 14 2:00

Chris Carlsson, editor
Bianca Henry, Marlena Sonn, Quintin Mecke, Rick Prelinger, David Rosen, contributors
The Political Edge
Tuesday, November 16 7:00

Melanie Bush
Breaking the Code of Good Intentions: Everyday Forms of Whiteness
Wednesday, November 17 7:30

Melissa Checker & Maggie Fishman, editors
Local Actions: Cultural Activism, Power, and Public Life in America
Michael Nagler
The Search for a Nonviolent Future: A Promise of Peace for Ourselves, Our Families, and Our World
Thursday, November 18 7:30

Marshall Moore
Black Shapes in a Darkened Room
Saturday, November 20 7:30

Mattilda aka Matthew Bernstein Sycamore, editor
Rhani Remedes, Mattie Udora Richardson, and Eli seMbessakwini, contributors
That's Revolting: Queer Strategies for Resisting Assimilation
Sunday, November 21 4:00

Christopher D. Cook
Diet for a Dead Planet
Tuesday, November 30 7:30 pm

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17 NOVEMBER, 5:45 PM
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The Deadliest Sin

A talk by **Robert A.F. Thurman**, renowned scholar of Tibetan Buddhism and author of *Anger*

Co-sponsored by the USF Department of Theology and Religious Studies, the San Francisco Zen Center, and the Fromm Institute for Lifelong Learning at USF.

22 NOVEMBER, 5:45 PM
USF Lone Mountain Campus, Room 100

China: Great Wall, Grey Boomtowns, Grand Dams

A talk with **Peter Hessler**, Kiriyama Prize-winning author of *River Town* and regular contributor to *The New Yorker* and *National Geographic*

Co-sponsored by the Center's Ricci Institute, the Kiriyama Book Prize, the USF Leo T. Mc Carthy Center for Public Service and the Common Good, and the Chinese American Historical Society.

1 DECEMBER, 5:45 PM
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When Strange Gods Call

A talk and reading by **Pam Chun**, author of *When Strange Gods Call* and *The Money Dragon*

Co-sponsored by the Asian Art Museum of San Francisco and the Chinese American Historical Society.

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Underdog

Over a cup of coffee in the Berkeley home of Apogee Press copublisher Edward Smallfield and poet Valerie Coulton, I'm discussing the noble, rather underdog undertaking of starting a small press focused solely on poetry. Apogee sums up its mission in two humble statements: "Apogee Press publishes the work of innovative and experimental poets. Culturally and formally diverse, our poets share an original use of language."

"Well, we're both poets," Smallfield says of himself and copublisher Alice Jones. "I don't know that we would have started a poetry press if we weren't poets." Though Smallfield describes Apogee's titles as "all over the map," he's quite aware of — as would be anyone who perused the catalog — a delicate theme that links the various works (15 since the press's inception in 1999, with 4 additional titles due for release in 2005).

"I think that when Alice and I started the press, we had a sense that there was a kind of work that didn't fit what we thought of as conventional poetry but that didn't fit what we thought of as avant-garde," Smallfield says, explaining what Apogee's titles have in common: writing that's too irreverent and surprising to fit neatly into the academy, yet too understated to earn a high score at the poetry slam. Apogee is a home for in-between, hybrid poets, a sort of Island of Misfit Verse. "We have some sympathy with the academy, though not a lot," Smallfield continues, "and a lot of sympathy with street poetry. I think the work is lively, but it doesn't fit in the street poetry mode. We're really more interested in publishing books we love than fitting into any particular mode."

Apogee is a small operation. In addition to Smallfield and Jones, Coulton helps with proofreading and consultation . Designer Philip Krayna — whose striking covers alert the poetry browser that something a bit different lies beneath — rounds out the staff.

"We don't have an office," Smallfield says, a bit of DIY pride in his voice. "We don't have any space except our homes. Our storage space is Alice's garage. The production stuff is in Philip's studio." While the stress of indie publishing can make an idealistic book lover go a bit mad, Apogee's limited resources seem to serve to keep the output, by necessity, manageable, leaving angst levels low and preserving the fun of putting out unique works.

"In terms of challenges, I think we enjoy most of it," Smallfield says. "All the stuff around writing and around text is real comfortable for us. We have a great designer — there's really an effort to make the design of the book work with the text. We have total confidence in him, and that means the design part is really low stress. We don't even want to learn Quark!" he says with a laugh.

Presently, Apogee is celebrating the publication of *Within the Margins*, the third collection by Bay Area poet and teacher Truong Tran. Tran's previous volumes, *Placing the Accents* and *Dust and Conscience*, were also published by Apogee. "We like having an ongoing relationship with writers," Smallfield says.

Within the Margins is a radical departure from the prose-block form of Tran's earlier work. In it, one poem runs as a single, unbroken line throughout almost the entirety of the book. Occasionally the words do scatter into teasing jumbles, as on the first page: with the opening stanzas "there are words / margin / because / dare i say fuck," Tran lets you know you're in for a ride. When he arranges his verse into more traditional structures, it's often to razz the structure itself, as in "imposed within / the margin / lines were forced / to line / to the left / an ordinance / was passed." With these scant exceptions, the reader sleds through the book carried on the one line of text, zooming through childhood and family, exploring curse words (much of the book is a meditation on the *f*-word), discovering baseball cards, comic books, and porn.

"I think *Within the Margins* really continues Truong's explorations into identity, into the complexities of being a Vietnamese American, of being gay, of being in San Francisco," Smallfield says. "I think it's really interesting formally, the way the poetic form can interact with that."

Within the Margins deals with "ownership of language, use of it, possibilities of it," Coulton offers. "One of the things we've noticed about this book is the single line of prose has a limiting quality," keeping the reader focused on the sentiment being so starkly expressed, rather then launching them into "a matrix of language."

"It makes it harder to skim than a normal book of poetry," Smallfield agrees, "the way the line drives you from page to page."

Although Smallfield and Coulton will soon being living the ex-pat lifestyle in Spain, they will remain in service to Apogee, delivering us voices that may otherwise go unheard. After all, Smallfield muses, "How would a book like *Howl* have gotten published if Lawrence Ferlinghetti hadn't published it?" ❖

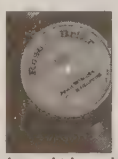
The Booksmith November/December Author Events

Tommy Lee — Thursday, Nov. 4, 6 pm

"At seventeen, I joined Mötley Crüe and we became one of the baddest-ass rock bands in history. We sold over 40 million al[bums], we wreaked havoc, we scared pare[nts], been married three times: ro[ck] days to a Penthous[e] Heather Loc[klear] years to Pamela And[erson] beautiful sons. I've gotten into a f[ight] been to jail a few times." **Tommy Lee**, aut[hor] just published *[Tommyland]*. Please note: this is a book signing only.

Postponed

Greil Marcus with Cecil Brown — Friday, November 5, 7 pm



In ***The Rose & the Briar***, Sean Wilentz and **Greil Marcus** have assembled a group of writers and artists — including novelists, essayists, performers, and critics — to explore the ineffable power of the American ballad. This remarkable anthology presents a patchwork of art and commentary, like the ballads, no two the same, but all of a piece, about stories and storytellers, doomed lovers, highway shooters, and a nation lost and found. Editor Greil Marcus will be joined by contributor **Cecil Brown**.

Jim Steinmeyer — Tuesday, November 9, 7 pm

Hiding the Elephant is the story of how magicians invented the impossible and learned to make things disappear. **Jim Steinmeyer** chronicles illusionary innovation, backstage chicanery, espionage, elevated showmanship, and competition among magicians. This cultural history of magic during its "Golden Age" also unveils the secrets and fascinating personalities behind the most celebrated and notorious magic performances of the last century.

William T. Vollmann — Thursday, Nov.11, 7 pm

William T. Vollmann spent twenty-three years — virtually his entire adult life — researching, pondering, and attempting to resolve the timeless question: under what conditions is violence justified? The culmination of this lifelong meditation is ***Rising Up and Rising Down***, a multi-volume treatise on violence which has now been published in a one-volume edition abridged by the author. This provocative work is an urgent invitation to look back at the world's often bloody history and find some threads of meaning, wisdom, and guidance.

LeUyen Pham — Sunday, November 14, 1 pm

Believe the unbelievable and dream the impossible as Hannah, the little girl with big dreams, heads our way. Come and see for yourself as her courageous conviction and bold act of bravery proves to the world that the Brooklyn Bridge is safe to cross. But she can't do it alone! P. T. Barnum and his parade of twenty-one elephants provide a spectacular show that will save the day! Join us as San Francisco illustrator **LeUyen Pham** discusses ***Twenty-One Elephants***.

W.S. Di Piero — Monday, November 15, 7 pm

In ***Brother Fire***, poet **W. S. Di Piero** seeks the spirit and substance of illumination in all its forms. He finds meaning, or shows us how we attempt to do so, in the rituals and events that mark the year, as well as in the ordinary activities of dancing, cutting the lawn, drinking, or trying to stay warm. For all their simplicity, Di Piero's direct, often conversational turns of phrase reveal a world aflame with troubles, with love, with surprising lyrical epiphanies.

Anne Waldman — Tuesday, November 16, 7 pm

The Stupa of Borobudur in Java is one of the architectural wonders of the world, designed as both a mandala and as an aid for the Buddhist pilgrim that can be read as a holy book. It inspired **Anne Waldman** to create ***Structure of the World Compared to a Bubble*** - a poetic work that is part walking meditation, part cultural intervention, part recovery of a sacred site. It is also a take on contemporary reality and how the busy "monkey mind" works and travels.

Helen Walsh — Wednesday, Nov. 17, 7:30 pm

Not since Irvine Welsh's *Trainspotting* has a first novel created such a stir among readers. Since its release in England, ***Brass*** has sent shock waves through literary circles for its raw, unrelenting, poetic, and utterly compelling portrait of Millie, a promising college kid drifting into a deceptively inviting world of street culture, drug-induced adorations, and sexual hedonism. **Helen Walsh**, at the age of twenty-seven, has produced a staggeringly alive debut novel that portrays a generation of youth.

This Booksmith sponsored event will be held at **Edinburgh Castle** (950 Geary in San Francisco).

August Kleinzahler — Thursday, Nov. 18, 7 pm

Cutty, One Rock — the first-ever collection of essays by San Francisco poet **August Kleinzahler** — takes readers on a wild journey by airplane, bus, ferry, and foot from childhood to early manhood in the company of a New Jersey family in equal measures cultivated and deranged. We witness scenes of passionate, even violent intensity that give rise to meditations on eros and literature, the solitariness of travel, and the poetics of place.

Suzanne Lloyd — Friday, November 19, 7 pm

Harold Lloyd's Hollywood Nudes in 3D! is an eye-popping collection of "glamour" photographs of Hollywood starlets, captured in 3D and in the nude by silent film star/photographer Harold Lloyd. Edited by his granddaughter, **Suzanne Lloyd**, and published here for the first time are 200 of the most luscious Hollywood nudes you'll ever see, including many young women who dreamt of stardom, such as Bettie Page, Dixie Evans, Tura Satana, and even a young Marilyn Monroe. Join Ms. Lloyd for a talk and slideshow presentation.

Hilton Obenzinger — Monday, Nov. 22, 7 pm

A boy wakes one morning to discover he is sinking into the earth. A detective is hired to find Patty Hearst's alter ego. A postal worker fulfills his occupational cliche, and attacks Danny DeVito. Drawing from sources as varied as the Bible, Herman Melville, pulp fiction, pornography, and Mark Twain, **Hilton Obenzinger** skillfully braids multiple narrative threads into a lyrical novel — ***a* hole*** — a book readers will experience as much as read.

Ben Manilla with special guest Charlie Musselwhite — Friday, December 3, 7 pm

Dan Aykroyd, as Elwood Blues of the Blues Brothers, has interviewed over 900 blues and rock greats for his popular radio series "The House of Blues Radio Hour." The best of those interviews have been collected in ***Elwood's Blues***, an entertaining collection of conversations. Radio producer and co-editor **Ben Manilla** will discuss *Elwood's Blues*, and will be joined by musician Charlie Musselwhite

Alan Lee — Friday, December 10, 7 pm

Alan Lee — acclaimed artist, world-renowned *Lord of the Rings* illustrator, and conceptual designer for the film trilogy — will discuss his long involvement in creating the visual world that accompanies the books and films based on the works of J.R.R. Tolkien. Lee will make a visual presentation and answer questions. Books of Lee's work will be available for sale and signing. Don't miss this very special event.

This event will take place at the Park Branch Library, 1833 Page Street, 2 blocks from The Booksmith.

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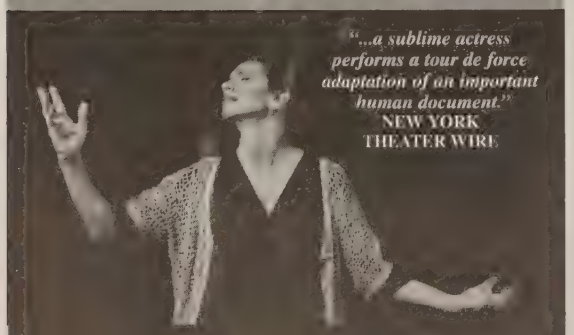

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The Freedom: Shadows and Hallucinations in Occupied Iraq

By Christian Parenti. New Press, 211 pages, $21.95.

War supplies a broad variety of unimaginable horrors, but it can also be the occasion for literature, from Michael Herr's 1977 Vietnam masterpiece *Dispatches* to Christian Parenti's just-published *The Freedom: Shadows and Hallucinations in Occupied Iraq*, a brief, intense blast of what it's actually like to be in Iraq these days. The two books deserve to be mentioned in the same sentence not only because the conflicts they describe are likely to be seen by historians as enclosing an inglorious passage in American history but because they vividly observe the violent intimacies that set war apart from every other human endeavor. For that reason they are both likely to be read years hence, when most of the rest of the books about America's pair of failed imperial wars have moldered.

Parenti (a onetime San Franciscan and *Bay Guardian* contributor) cannot match Herr for poetry — the latter was a bard of disillusioned ideals, a central theme of the 1960s — but he sounds his own eerie chord as a knowing terro-comedian, deadpan capturer of all that is ludicrous and sinister about today's broken Iraq and our would-be conquering army astumble in the middle of it. On one level the book is a kind of war-picaresque novel, chronicle of a band of adventuresome young men hunched in the backs of sedans that speed them around a dusty, menacing desert land, where sometimes they are captured, or nearly, and often they are shot at; on another it is a portrait of a blind, heavily armed, befuddled giant, spraying its rockets and missiles about like a frightened child trying to drive back night's enveloping darkness by screaming and swatting at it — and killing more than a few children as it thrashes.

Parenti's is the furiously calm tone of a writer so in command of his material that he knows all he has to do is let it speak for itself. "And when the full history of this bloody circus is written," he concludes, "people will look back slack-jawed at the scale and brazenness of the occupation's corruption and incompetence." And when those historians of tomorrow start writing, they will doubtless have copies of *The Freedom* close at hand. (Paul Reidinger)

Video Green: Los Angeles Art and the Triumph of Nothingness

By Chris Kraus. Semiotext(e) /Active Agents, 160 pages, $14.95 (paper).

A collection of essays written by Chris Kraus while she was teaching at the Art Center College of Design in Los Angeles, *Video Green: Los Angeles Art and the Triumph of Nothingness* examines the privileging of surface and the censure of subjectivity in L.A.'s institutionally sanctioned, neo-conceptual art of the latter 1990s. L.A. itself takes a major measure of the blame for what Kraus describes as the "pre-emptive emptiness that pervades the artwork" coming from its art schools. Although Kraus predictably derides Los Angeles as an interstitial landscape without history, where "the dead are missing," she plunges into its "not-thereness" headfirst and takes the reader with her down the rabbit hole. Against the ethos that it's "better to be everywhere than somewhere," Kraus asserts her own messy subjectivity. The particularities of her personal connections — with Jeigh, the New Age dom, and Bo, the HIV-positive housekeeper who loves kittens — stand in contrast to the "coolness," both figurative and literal (as in, devoid of the heat of actual emotion and confrontation), that prevails in art from institutions. In "Bad Nostalgia," Kraus describes artist Zhenya Gershman's paintings as "as ugly as real life," and that's a compliment.

Although familiarity with the work of the artists Kraus writes about would doubtless be helpful in reading *Video Green*, it's by no means necessary. At their best, these essays are far from insular critiques: they're stories "where people exist and everything counts," as Kraus concludes in "Art Collection," the whirlwind opening essay that sets up the book's themes. Via cybersex correspondence, the experience of living in a dying Hudson Valley town, and an appreciation of the artistic afterlife of now-obscure poet and idiosyncratic art collector William Bronk, Kraus examines issues of power, class, romance, and context and celebrates specificity.

A different Daniel Marlos photo of a crappy interior lit by an extraterrestrial glow accompanies each essay. Focusing on nothing in particular and yet completely specific — a broom and an electrical outlet, a dirty ashtray bathed in a divine spotlight beside an ugly couch — they're like mysterious anthropological studies. Blankness is an illusion, the photos suggest. "There's never really nothing," Kraus writes, "there's only ever the problem of describing what there really is." (Masha Gutkin)

Eat Everything Before You Die: A Chinaman in the Counterculture

By Jeffery Paul Chan. University of Washington Press, 297 pages, $22.50 (paper).

You get the sense Jeffrey Paul Chan's *Eat Everything Before You Die: A Chinaman in the Counterculture* would like to be the updated West Coast version of Louis Chu's 1961 *Eat a Bowl of Tea*. Both novels portray a Chinatown bachelor community (Chu's setting is New York; Chan's mainly San Francisco) and examine issues of cultural displacement and assimilation from the perspective of the middle-class Chinese American male. But since this is the age of globalization, *Eat Everything* also deals with the changing social mores of an American popular culture that increasingly borrows and assimilates tenets from immigrant cultures — the selfsame cultures that want to fit into in the host country.

Cultural importation is a two-way street here. The result is a wide-ranging cast of colorful characters whose life experiences tell their own tales of cultural drift. Particularly striking are protagonist Christopher's suave and gay older brother Peter, who makes a career out of promoting pan-Pacific cuisine on TV, and his two ex-wives: Winnie, a seductive green card–hungry Hong Kong immigrant, and Melba, the American cultural orphan who turns to every culture but her own in search of belonging. The pièce de résistance, however, is the weird and warped Reverend Ted Candlewick, a defrocked priest who starts a cross-cultural cult based on an ultimately destructive mix of drugs, sex, rock music, and Eastern meditation.

When in full sardonic mode, these characters spout observations that are right-on with the strangeness of the cross-cultural pulse. For instance, commenting on Winnie's living room crowded with disparate artifacts of Asian culture, Peter describes it as "neo-Hyatt Macau." But one wishes for stronger and more concise prose; the narrative style lands once too often on the wrong side of the divide between lyrical and meandering. The food leitmotif, already popular in the genre of Asian immigrant "sense of identity" literature, also shows signs of wear, especially in the first half of the novel. Rich descriptions of dim sum and snake whiskey are all very well, but somehow one puts down the book longing for a taste of something more sinewy, for a little more meat. (Jeannette Huang)

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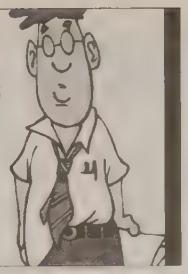

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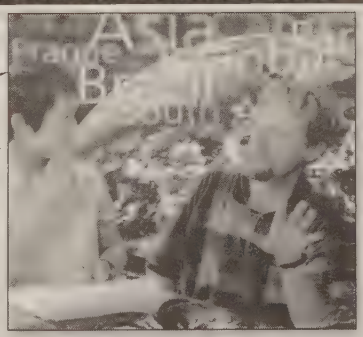

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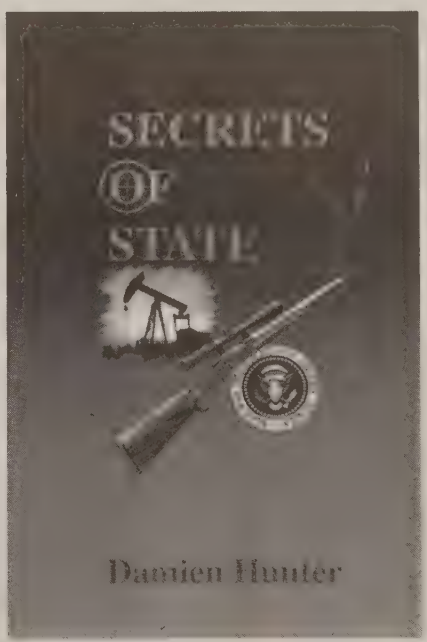

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STACEY'S EVENTS

THURSDAY, NOVEMBER 4TH @ 12:30
MODERN SPIRITUALITY
JOHN TARRANT
BRING ME THE RHINOCEROS

An essential part of the Zen tradition, koans are brief paradoxical stories or questions without rational answers. In *Bring Me the Rhinoceros,* Zen teacher John Tarrant uses koans to awaken our minds to the universal enigmas of knowing and not knowing, living and dying, hanging on and letting go. In the process, he leads us down a path toward a more joyful and peaceful existence.

MONDAY, NOVEMBER 8TH @ 12:30
KATHAN BROWN
THE NORTH POLE

The challenge of reaching the North Pole has lured thousands, but it wasn't until 1969 that it was indisputably conquered by surface travel. Its mysterious and barren landscape continues to draw explorers, researchers, and curious travelers. Through a collection of historic journals, contemporary research, personal experience, and photographs, Kathan Brown shares the mesmerizing attraction of this constantly changing environment.

WEDNESDAY, NOVEMBER 10TH @ 12:30
NINA FEDOROFF
MENDEL IN THE KITCHEN: A SCIENTIST'S VIEW OF GENETICALLY MODIFIED FOOD

Nina Fedoroff is a leading geneticist and molecular biologist who has contributed to the development of many of the techniques used to study plants today. In *Mendel in the Kitchen*, Dr. Fedoroff argues in favor of genetically modified food, stating that in fifty years we will be unable to feed the world's population without making our crops more productive. Please join us for what promises to be a provocative discussion.

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THURSDAY, NOVEMBER 11TH THROUGH SATURDAY, NOVEMBER 13TH

FRIDAY, NOVEMBER 12TH @ 12:30
PAOLA GIANTURCO
CELEBRATING WOMEN

For more than five years, photojournalist Paola Gianturco has documented the world's most vibrant festivals and rituals celebrating women's attributes, roles and accomplishments. Her new book *Celebrating Women,* shows how women are honored in parades, competitions and religious ceremonies worldwide. Please join us as Paola Gianturco gives an insightful and deeply empathic slide presentation on how women are appreciated through diverse cultural traditions.

MONDAY, NOVEMBER 15TH @ 12:30
MODERN SPIRITUALITY
ROBERT SCHOEN
WHAT I WISH MY CHRISTIAN FRIENDS KNEW ABOUT JUDAISM

While admitting that "describing what it's like to be Jewish is like describing snow," local author Robert Schoen provides a smart and practical understanding of Judaism for a Christian audience. In *What I Wish My Christian Friends Knew About Judaism*, he presents readers with thoughtful insight into Judaism. Writing from the perspective of an "average Jewish American," Schoen points out the differences and highlights the similarities between Judaism and Christianity.

TUESDAY, NOVEMBER 16TH @ 12:30
CHICK LIT EXTRAVAGANZA
KIM GREEN AND JULIA BOURLAND
PAGING APHRODITE AND THE GO-GIRL GUIDE

Fiction and fact meet in an effort to define the "Chick" in Chick Lit. Kim Green, author of *Is That a Moose in Your Pocket?* has written a new book about four women on the exotic island of Corfu who are searching for sun, sand, and the modern Greek god. Julia Bourland is the author of *The Go-Girl Guide: Surviving your 20s with Savvy, Soul,* and *Style and Hitched: The Go-Girl Guide to the First Year of Marriage.* Together, they will talk about the challenges and fun of being a "Go" kind of girl.

WEDNESDAY, NOVEMBER 17TH @ 12:30
HAROLD MCGEE
ON FOOD AND COOKING

Stacey's is delighted to be hosting Harold McGee for a newly-revised, 20th anniversary edition, of his classic, *On Food and Cooking*. On Food and Cooking has been variously described by the great chefs of the day as, "the definitive treatise on this subject;" "a must-have resource;" "a truly engaging blend of the science and history of food;" and, according to Rose Levy Beranbaum, "In this masterful revision, he has gone beyond the specifics of how ingredients work to the very nature of the ingredient itself."

WEDNESDAY, DECEMBER 8TH @ 12:30
MODERN SPIRITUALITY
MARIANNE WILLIAMSON
THE GIFT OF CHANGE

In this honest and uplifting book, bestselling author Marianne Williamson delves deeply into the powerful role of change in our lives today. Far from being something to fear and avoid, change gives us the opportunity to receive the miraculous gift of personal transformation. Williamson offers ten simple but profound changes to empower us to transform our world into a place of greater love and peace.

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music

Music listings are compiled by Sarah Han. The music interns are Leah Freeman and Paul Smith. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 27

Rock/blues/hip-hop

Alpha Blondy *Slim's. 8pm, $30.*
Arlan's Organism *Boom Boom Room. 9:30pm, $6.*
Charles Wheal Band *Biscuits and Blues. 9pm, $7.50.*
Dead Science, Good for Cows, Djnn Teeth, 2% Majesty *Hemlock Tavern. 10pm, $6.*
Five for Fighting, Keaton Simon *Fillmore. 8pm, $20.*
Chris Ford *Saloon. 9:30pm.*
Granola Funk Express *Last Day Saloon. 9pm, $6.*
Heather Combs Band, Audrey Come Lately *Hotel Utah Saloon. 8pm, $5.*
Impaled, Kylesa, Passive/Aggressive *Elbo Room. 9pm, $6.*
Jimbo Trout and the Fishpeople *Johnny Foley's. 9:30pm.*
Ben Lee, Pony Up, Travis Morrison *Bottom of the Hill. 9pm, $8.*
Riot-a-Go-Go, Ape Has Killed Ape, Blind Illusion *StudioZ.tv. 9pm, $5.*
Sly and Robbie, Tony Rebel and Half Pint, Mishka *Independent. 9pm, $25.* See 8 Days a Week, page 58.
Traumedies *Cherry Bar and Lounge. 9:30pm, $6.*
Undertaker and His Pals *Parkside. 9pm.*

Bay Area

Nicole and Her Sisters in Soul *Beckett's. 9:30pm.*
'Viv and a Movie' *Blakes. 8pm, $6.* With Royal Deuces, Earl Brothers, Houston Jones, and Dame Satan.

Jazz/new music

Don Asher and Jim Rothermel *Moose's. 7:30pm.*
Cantando Um Samba *Café do Brasil, 1106 Market; 826-9287. 7pm, free.*
Charles Unger Experience *Les Joulins Jazz Bistro. 8pm.*
Eye Candy *Top of the Mark. 8:30pm, free.*
Gaucho, Mitch Marcus Session *Amnesia. 7:30pm, free.*
John Houghton *Washington Square Bar and Grill. 7pm.*
Mike Lipskin with Lorna K *House of Shields, 39 New Montgomery; 392-7732. 5:30pm.*
Jonathan Poretz *Club Jazz Nouveau. 8 and 10pm, $10.*
San Francisco Jazz Festival *Jazz at Pearl's. 7:30 and 9:30pm, $15.* With Allen Smith and friends.
Savanna Jazz Trio *Savanna Jazz. 8:30pm.*
Eric Shifrin *Fairmont. 950 Mason; 772-5000. 7pm.*
Transmission Trio, Transmission Quartet *Madrone Lounge. 9:30pm, $7.*

Bay Area

Oakland Jazz Choir *Oakland City Center, adjacent to 12 St BART Station, Oakl; www.oaklandcitycenter.com. Noon, free.*
Peau de Chagrin *Jupiter. 8pm.*
Rhiannon *Yoshi's. 8 and 10pm, $10-16.*
Van Kleef's House Jazz Band *Cafe Van Kleef. 8pm, free.*
Zero Plus Minus Plus *21 Grand. 8pm, $6-10.*

Folk/world/country

Open mic *Irelands 32. 9:30pm.*
Matt Stewart *Plough and Stars. 9pm.*

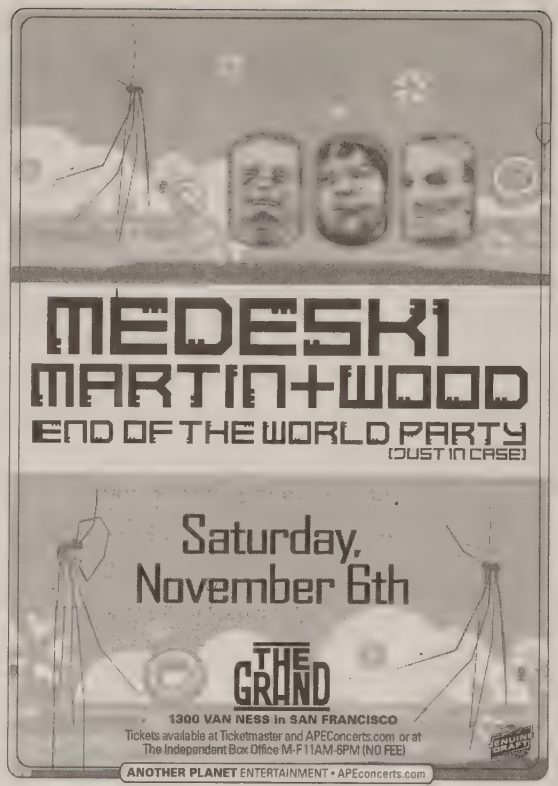
Bay Area

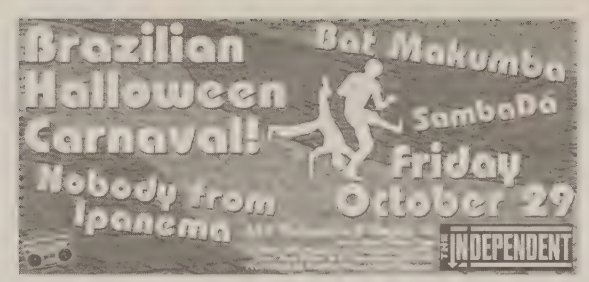
Acoustic Strawbs *Freight and Salvage Coffee House. 8pm, $21.50.*
'Acoustic Wednesdays' *Blakes. 10pm-midnight, free.* With Mikie Lee Prasad.
Live salsa music *Shattuck Downlow. 8pm, $5-10.*

Dance clubs

Admission *The Stud. 10pm-3am.* Hip-hop, Top 40, and pop.
Balance *Blind Tiger. 9pm-2am, $5.* Progressive house with DJ Floorcraft.
Barefoot Boogie *Rhythm and Motion Studio, 1133 Mission; 820-1452. 8:15-11:15pm, $7.* Eclectic dance music.

Continued on page 64





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music club guide

Dressed to thrill: Space Vacuum from Outerspace, Cookie Mongoloid, and Arnocorps perform at 12 Galaxies' Monster Bash Sat/30.

Amnesia 853 Valencia; (415) 970-0012.
Amoeba Music 1855 Haight; (415) 831-1200.
L'Amour dans le Four 1602 Lombard; (415) 775-2134.
Annie's Cocktail Lounge 15 Boardman Pl; (415) 703-0865
Arrow 10 Sixth St; (415) 255-7920.
AsiaSF 201 Ninth St; (415) 255-2742
Atlas Cafe 3049 20th St; (415) 648-1047
Avalon Ballroom 1290 Sutter; (415) 252-7100.
Axum East 1233 Polk; (415) 474-7743.
Bacar 448 Brannan; (415) 904-4100.
Bad Abbots 2801 Leavenworth; (415) 775-5110.
Baobab 3388 19th St; (415) 643-3558.
Bazaar Cafe 5927 California; (415) 831-5620.
Beach Chalet 1000 Great Highway; (415) 386-8439
Beat Lounge 501 Broadway; (415) 982-5299
Beauty Bar 2299 Mission; (415) 285-0323.
Big Heart City 836 Mission; (415) 777-0666
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.
Biscuits and Blues 401 Mason; (415) 292-2583.
Bistro E Europe 4901 Mission; (415) 469-5637.
Blind Tiger 787 Broadway; (415) 788-4020.
Bobby Ryder's 312 Harriet; (415) 934-1655.
Bohemia Lounge 1624 California; (415) 474-6968.
Boom Boom Room 1601 Fillmore; (415) 673-8000.
Bottom of the Hill 1233 17th St; (415) 621-4455.
Brainwash 1122 Folsom; (415) 255-4866.
Broadway Studios 435 Broadway; (415) 291-0933.
Bruno's 2389 Mission; (415) 648-7701.
Bubble Lounge 714 Montgomery; (415) 434-4204.
Butter 354 11th St; (415) 863-5964.
Buzz 9 139 Eighth St; (415) 255-8783.
Café Claude 7 Claude; (415) 392-3515.
Cafe Cocomo 650 Indiana; (415) 824-6910.
Cafe du Nord 2170 Market; (415) 861-5016.
Canvas Gallery 1200 Ninth Ave; (415) 504-0060.
Casanova Lounge 527 Valencia; (415) 863-9328.
Cat Club 1190 Folsom; (415) 431-3332.
Cherry Bar and Lounge 917 Folsom; (415) 974-1585.
City Nights 715 Harrison; (415) 546-7938.
Cloud 9 Motel 34 Seventh St; (415) 355-9991.
Club Bas 383 Bay; (415) 399-9555.
Club Caliente 298 11th St; (415) 255-2232.
Club Deluxe 1509 Haight; (415) 552-6949.
Club Jazz Nouveau 2801 Leavenworth; (415) 921-2100.
Club NV 525 Howard; (415) 339-8686.
Club Six 60 Sixth St; (415) 863-1221.
Connecticut Yankee 100 Connecticut; (415) 552-4440.
Dalva 3121 16th St; (415) 252-7740.
Delirium 3139 16th St; (415) 552-5525.
DNA Lounge 375 11th St; (415) 626-1409.
Eagle Tavern 398 12th St; (415) 626-0880.
Edinburgh Castle Pub 950 Geary; (415) 885-4074
Elbo Room 647 Valencia; (415) 552-7788.
El Rio 3158 Mission; (415) 282-3325.
Endup 401 Sixth St; (415) 357-0827.
Enrico's 504 Broadway; (415) 982-6223.
Fillmore 1805 Geary; (415) 346-6000.
Fluid Bar and Lounge 662 Mission; (415) 615-6888.
Fuse 493 Broadway; (415) 788-2706.
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Great American Music Hall 859 O'Farrell; (415) 885-0750.
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Hotel Utah Saloon 500 Fourth St; (415) 546-6300.
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Ireland's 32 3920 Geary; (415) 386-6173.
Jazz at Pearl's 256 Columbus; (415) 291-8255.
Jelly's 295 China Basin Way; (415) 495-3099.
Jezebel's Joint 510 Larkin; (415) 345-9832.
Johnny Foley's 243 O'Farrell; (415) 954-0777.
Les Joulins Jazz Bistro 44 Ellis; (415) 397-4436.
Kate O'Briens 579 Howard; (415) 882-7240.
Kelly's Mission Rock 817 China Basin Way; (415) 626-5355.
Kimo's 1351 Polk; (415) 885-4535.
King Street Garage 174 King; (415) 974-6020.
Last Day Saloon 406 Clement; (415) 387-6343.
Laszlo 2526 Mission; (415) 401-0810.
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Lou's Pier 47 300 Jefferson; (415) 771-0377.
Luggage Store Gallery 1007 Market, Second floor; (415) 255-5971.
Mad Dog in the Fog 530 Haight; (415) 626-7279.
Madrone Lounge 500 Divisadero; (415) 241-0202.
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Mezzanine 444 Jessie; (415) 820-9669.
Mighty 119 Utah; (415) 626-7001.
Milk 1840 Haight; (415) 387-6455
Monkey Club 2730 21st St; (415) 647-2144.
Moose's 1652 Stockton; (415) 989-7800.
Movida Lounge 200 Fillmore; (415) 934-8637.
Nickie's BBQ 460 Haight; (415) 621-6508.
Noe Valley Ministry 1021 Sanchez; (415) 454-5238.
Odeon Bar 3223 Mission; (415) 550-6994.
Old First Church 1751 Sacramento; (415) 474-1608.
One Market Restaurant 1 Market; (415) 777-5577.
111 Minna Gallery 111 Minna; (415) 974-1719.
Oxygen Bar, Sushi and Sake Lounge 795 Valencia; (415) 255-2102.
Paradise Lounge, 308 11th St; (415) 621-1911.
Park 747 Third St; (415) 974-1925.
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Peña PachaMama 1630 Powell; (415) 646-0018.
The Pendulum 4146 18th St; (415) 863-4441.
Pier 23 Pier 23; (415) 362-5125.
Piyassa Restaurant 1686 Market; (415) 864-3700.
Plough and Stars 116 Clement; (415) 751-1122.
Plush Room York Hotel, 940 Sutter; (415) 885-2800.
Pound-SF Pier 96, 100 Cargo; (415) 826-5009.
Public 1489 Folsom; (415) 552-3065.
Purple Onion 140 Columbus; (415) 217-8400.
Ramp 855 China Basin; (415) 621-2378.
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Rawhide 280 Seventh St; (415) 621-1197.
Red Devil Lounge 1695 Polk; (415) 921-1695.
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Ruby Skye 420 Mason; (415) 693-0777.
Saloon 1232 Grant; (415) 989-7666.
San Francisco Brewing Company 155 Columbus; (415) 434-3344.
Savanna Jazz 2937 Mission; (415) 285-3369
1751 socialclub 1751 Fulton; (415) 441-1751.
Shanghai 1930 133 Steuart; (415) 896-5600.
Simple Pleasures Cafe 3434 Balboa; (415) 387-4022.
Skip's Tavern 453 Cortland; (415) 282-3456.
Skylark 3089 16th St; (415) 621-9294.
Slim's 333 11th St; (415) 255-0333.
Sno-Drift 1830 Third St; (415) 431-4766.
Space 550 550 Barneveld; (415) 550-8286.
Stud 399 Ninth St; (415) 252-7883.
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Sublounge 628 20th St; (415) 552-3603.
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Tempest 431 Natoma; (415) 495-1863
1015 Folsom 1015 Folsom; (415) 431-1200.
330 Ritch 330 Ritch; (415) 541-9574
Tongue and Groove 2513 Van Ness; (415) 928-0404
The Top 424 Haight; (415) 864-7386.
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916
Tunnel Top 601 Bush; (415) 986-8900
12 Galaxies 2565 Mission; (415) 970-9777.
26 Mix 3024 Mission; (415) 826-7378
Up and Down Club 1151 Folsom; (415) 626-2388
Velvet Lounge 443 Broadway; (415) 788-0228.
Venue 9 252 Ninth St; (415) 626-2169
Voodoo Lounge 2937 Mission; (415) 285-3369
Warfield 982 Market; (415) 775-7722.
Washington Square Bar and Grill 1707 Powell; (415) 982-8123

Bay Area

Albatross Pub 1822 San Pablo, Berk; (510) 843-2473.
Anna's Jazz Bistro 1801 University, Berk; (510) 849-2662
Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.
Baltic 135 Park Place, Point Richmond; (510) 235-2532
Beckett's 2271 Shattuck, Berk; (510) 647-1790.
Blakes 2367 Telegraph, Berk; (510) 848-0886
Bluesville 131 Broadway, Oakl, (510) 893-6215.
Bourbon Street 2765 Clayton, Concord; (925) 676-7272.
Cafe Van Kleef 1621 Telegraph, Oakl; (510) 763-7711.
Cato's Ale House 3891 Piedmont, Oakl, (510) 655-3349
Club Fusetti 815 West Francisco, San Rafael, (415) 459-6079.
Downtown 2102 Shattuck, Berk; (510) 649-3810.
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
Freight and Salvage Coffee House 1111 Addison, Berk; (510) 548-1761
Golden Bull 412 14th St, Oakl; (510) 893-0803
H's Lordships 199 Seawall, Berk; (510) 843-2733.
Imusicast 5429 Telegraph, Oakl; (510) 601-1024.
Island Paradise Club 1436 Webster, Alameda, (510) 865-3225
Ivy Room 858 San Pablo, Albany; (510) 524-9220
Jazzschool 2087 Addison, Berk; (510) 845-5373.
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555
Lost Weekend Lounge 2320 Santa Clara, Alameda; (510) 523-4700.
Mile High Club 3629 MLK Jr Way, Oakl; (510) 654-4549
New George's 842 Fourth St, San Rafael; (415) 457-1515.
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Oakland Metro 201 Broadway, Oakl; (510) 763-1146.
Octopus Lounge 180 Eureka Square, Pacifica; (650) 355-9400.
Panache 639 E. Blithedale, Mill Valley; (415) 388-3493.
Paragon Bar and Grill Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
Paramount Theatre 2025 Broadway, Oakl; (510) 465-6400.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Port Lite 229 Brush, Oakl; (510) 451-0600.
Roosters Roadhouse 1700 Clement, Alameda; (510) 337-9190.
Ruby Room 132 14th St, Oakl; (510) 444-7224.
Sanchez Concert Hall 1220 Linda Mar, Pacifica; (650) 355-1882.
Shattuck Downlow 2284 Shattuck, Berk; (510) 548-1159.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oakl; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
21 Grand 449B 23rd St, Oakl; (510) 444-7263.
Yoshi's 510 Embarcadero West, Jack London Square, Oakl; (510) 238-9200. ❖

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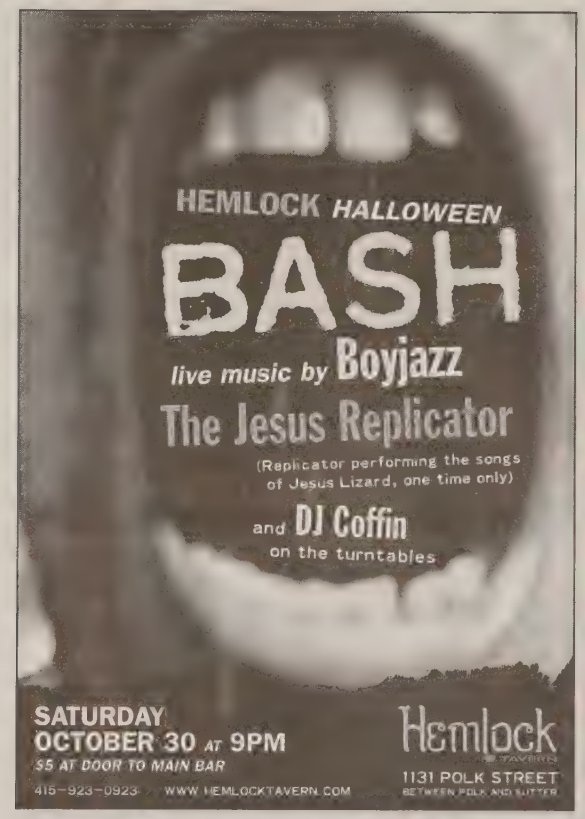

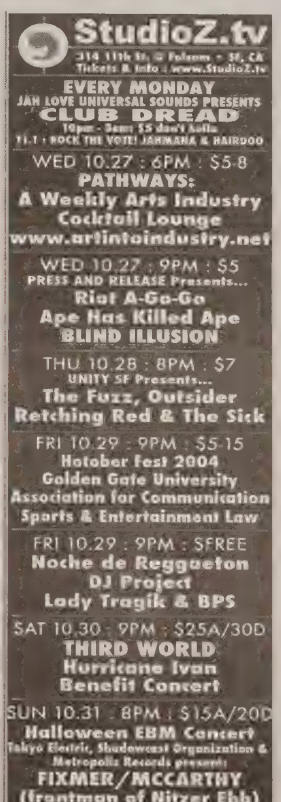

music listings

Wednesday 27

From page 61

Beats vs. Bush *Rickshaw Stop. 7pm, $10-20 sliding scale.* With DJs Polywog, Jefrodesiac, Smoove, TophOne, Matthew Africa, Philip Sherburne, Dr. Dreary, Shissler, Oaty Love, John John, Brother Grimm, and BAS.

Ben and Linden's Love Lounge *Levende, 1710 Mission; 864-5585, www.levendesf.com. 10pm-2am.* House, old school soul, funk, and more with Linden C and Ben Doren.

Bondage a Go-Go *Glas Kat. 9:30pm-3am, $5-10.* Deathrock, industrial, '70s and '80s dance music, interactive BDSM, and go-go dancers.

Le Boom *Pink, 2925 16th St; www.pinksf.com. 9pm-2am, $5.* With Antonio, M3, Tasho, and guests.

Clash *Beat Lounge. 10pm-2am, $5-10.* '80s night with DJ Classic and special guests.

Co-Op *Mighty. 10pm, $5.* Hip-hop with DJ Sake 1 and guests.

Crackin' *Pat O'Shea's. 8pm-2am, free.* Hip-hop, classic rock, and soul.

Creme *Lingba Lounge. 8pm, free.* Hip-hop.

Crush *Club Six. 9pm-2am, $5.* With DJ Ted Shred and friends.

Dark Sparkle *Cafe du Nord. 9pm, $3-5.* DJs spin dark '70s and '80s rock.

Deeper Wednesdays *Wish, 1539 Folsom; 278-9474. 9pm-2am.* With Nate Harrison and guests.

Dig Deep *Buzz 9. 9pm-2am, $3.*

5150 *Bohemia Lounge. 7-11pm, free.* With John Anaya, John "Top Cat" Chatman, and Matt Bridges.

Fluid Wednesdays *Fluid. 10pm-2am, free.* House and techno.

Full Deck *Fuse. 9pm-2am.* With DJs Swingsett, Daryl Stubbs, and Duserock spinning house and more.

Get Down *Bamboo Hut, 479 Broadway, 989-8555 9pm, free.* Soul classics, rock, reggae, and more.

Go Funk Yourself! *The Top. 10pm-2am, $5.* House with Justin Martin and Sammy D.

Hi-Fi Lounge *2125 Lombard; 345-8663. 9pm-2am, $5.* Funk and hip-hop.

House Cocktails *EZ5, 682 Commercial; www.ez5bar.com. 5pm-2am.* With ParisSoul, Kento, and Tokyo Component.

Hump *Lit. 9pm-2am, free.* Deep house, progressive house, and breakbeats with DJs Drew, Stevie, Ben, Jesse, Gabriel, and weekly guests.

Hush Hush Lounge *6pm-2am, free.* With KSFS Radio DJs.

Indulgence *Harry Denton's Starlight Room. 8pm-2am.* '70s, disco, funk, and house with DJ Bruce.

L'originale *Rosewood, 732 Broadway; 951-4886. 9pm-2am, $5.* French and American hip-hop.

Minnie Wilde's Foxy French Disco *Make-Out Room. 8:30pm.*

1964 *Edinburgh Castle. 10pm-2am, free.* Mod/'60s dance party.

Orange *Café Claude. 10pm-2am.* With DJ Ryme and guests.

Planet Magazine *Laszlo. 8:30pm-1:30am.* Cocktail and lounge party.

Qoöl *111 Minna Gallery. 5-10pm, $5.* Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.

Red Wine Social *Dalva. 9pm-2am, free.* Junk rock, hip-slop, and electro trash with Toph One and guests.

Royale *9pm-2am.* With DJ El-S.

Salsa Dance Party *Metronome Ballroom. 7pm, $15.* Beginner and intermediate salsa dance lessons.

Satellite *Anu Bar, 43 Sixth St; 543-3505, www.anubar.com. 9pm-2am, free.* House and techno.

1751 socialclub *9pm-2am, free.* Reggae, dancehall, soul, and funk with DJ Gomez

She *Monkey Club. 7pm-midnight, free.* With Femme DJs.

Skills *Skylark. 10pm-2am, free.* With MC Kene-I, Monte Carlo, and Slick Steve G

Stereotype *Arrow. 9pm.* With Angry Beaver, Cat, Jeni Luv, and Devlin.

Sweet 'n' Low *Luna Lounge, 1192 Folsom; 626-6043. 10pm-2am.* Urban grooves, R&B, and neo-soul with Kevin Armstrong, Sake One, TD Camp, Henry, and Mr E.

Synchronize *Il Pirata, 2007 16th St; 626-2626. 10pm-2am, $2.* Psytrance.

Thigh High Wednesdays *Club Caliente. 9pm-2am, free.* Hip-hop and dance music.

Thrift *Beauty Bar. 9pm-2am.* Rare grooves with Claire Awl.

Tunnel Top *10pm.* With M3 and Anthony Garlic.

Well *Soluna Cafe and Lounge, 272 McAllister; 621-2200. 9pm, free.* House music and more with Charlotte the Baroness, Brian Gianinno, and others.

Vitabar *Divas, 1081 Polk; 928-6006. 10pm-2am, $5.* With mikee and Iada Halston.

Wasabi Wednesdays *Oxygen Bar, Sushi and Sake Lounge. 8pm-midnight, free.* With DJ Seven spinning downtempo, deep house, and broken beats.

Word *Milk. 9pm-2am, $5.* Hip-hop.

musiclistings

Bay Area

Ivy Room *7pm, free.* With DJ Transit.
Kingman's Lucky Lounge *3332 Grand, Oakl; (510) 465-KING. 5pm, free.* Open decks and DJ Vina.
Lion Rock *Oasis, 135 12th St, Oakl; (510) 763-0404. 10pm, $7.* Reggae, dancehall, and roots with Jah Yzer, DJ Riddm, Dub Rocker, Jah Mystic, and Poppa.
Mile High Club *9pm.* With the Gnome Servant and Emily.
Shattuck Downlow *8pm-2am.* Salsa dance lessons.
Soulvation *Ruby Room. 10pm-2am.*
Swing dance *200 Grand, 200 Grand, Oakl; www.200grand.com. 9pm-midnight, $5.* Swing lessons and dance party.
Venue *Mingles Martini and Champagne Lounge, 370 Embarcadero West, Jack London Square, Oakl; (510) 835-3900. 9pm-2am.* With DJs Lash and Juice.

thursday 28

Rock/blues/hip-hop

Armitage Shanks, Runs *Parkside. 10pm.*
Audrye Sessions, Dead Bullfighters, Look *Hotel Utah Saloon. 9pm, $6.*
Boyskout, Menomena, Willpower *Cafe du Nord. 9pm, $8.* See 8 Days a Week, page 58.
Cargo *Ireland's 32. 9pm.*
Cruxshadows, Tesseract 7 *DNA Lounge. 9pm.*
Dead Hensons *Red Devil Lounge. 8pm, $8.*
High Speed Scene, Every Move a Picture, Elephone *Amnesia. 9pm.*
Holly Golightly, Mr. Airplane Man, Husbands *Bottom of the Hill. 9pm, $10.*
Home at Last *Last Day Saloomn. 9pm, $5.*
Eugene Huggins *Saloon. 9:30pm.*
Kent Holmes Band, Once There *Tongue and Groove. 9pm, $6.*
Cathy Lemons and Johnny Ace *Biscuits and Blues. 9pm, $7.50.*
Lolita, Mercy Mercy *Hush Hush Lounge. 9pm, $5.*
Nicole McRory *Johnny Foley's. 9:30pm, free.*
Megadeth, Exodus, 12 Stones *Warfield. 8pm, $25.*
Metric *Great American Music Hall. 9pm. $15.*
Push, Blvd Trio, Govnah *Boom Boom Room. 9:30pm, $5.*
Shearwater *Bruno's. 9pm.*
Shotgun Wedding Quintet *Grant and Green, 1371 Grant; 693-9565. 9pm.*
Still Flyin' *Hemlock Tavern. 11pm, $5.*

Bay Area

Scott Biram *Fourth Street Tavern. 9:30pm.*
Richard Bitch, Hut Dwellers *Ivy Room. 9:30pm.*
Jackie Greene *Freight and Salvage Coffee House. 8pm, $18.50.*
Kensella *Beckett's. 9:30pm.*
OCS, Dead Science, Breezy *Stork Club. 9pm.*
Pebble Theory, Teri Faleschini, Scissors for Lefty *Starry Plough. 9:30pm, $5.*

Jazz/new music

Liz Alibee/George Cremaschi/Fritz Welch, Leif Sundtrom, Bryan Eubanks, Joseph Foster *Luggage Store Gallery. 8pm, $6-10.*
Cecil Wells Quintet *Les Joulins Jazz Bistro. 8pm.*
Dick Fregulia, Vince Gomez *Washington Square Bar and Grill. 7pm.*
Frisky Frolics *Rite Spot. 9pm, free.*
Mike Lipskin and Waldo Carter *Moose's. 7:30pm.*
Monk's Music *Jazz at Pearl's. 8:30 and 10:30pm, $10.*
San Francisco Jazz Festival *San Francisco Museum of Modern Art, 151 Third St; 788-7353, www.sfjazz.org. 7pm, $25.* With Sex Mob. *Palace of Fine Arts Theatre, 3301 Lyon; 788-7353, www.sfjazz.org. 7:30pm, $24-38.* With Monksieland, Rosewell Rudd, Dave Douglas, and Mary Ehrlich, and Jessica Williams.
Savanna Jazz Trio *Savanna Jazz. 8:30pm.*
Robert Stewart *Club Jazz Nouveau. 8pm, $10.*
Three Thinking Jazz Trio *Ana Mandara, 891 Beach; 771-6800. 8pm.*
Top Shelf Jazz Trio *House of Shields, 39 New Montgomery; 495-5436. 5:30pm, free.*

Bay Area

Rachelle Farrell *Kimball's East. 8 and 10pm, $30.*
Abdullah Ibrahim *Yoshi's. 8 and 10pm, $10-16.*
Karen Stackpole, Birgit Uhler *Jazz House, 3192 Adeline, Berk; (415) 846-9432. 8pm.*

Folk/world/country

Bay Area Afrocuban All-Stars, DJ Carlito's Way *Elbo Room. 9pm, $8.*
Bluegrass and old-time music jam session *Atlas Cafe. 8pm, free.*
Shannon Céili Band *Plough and Stars. 9pm.*

Continued on page 66

DNA LOUNGE

THU OCT 28 — *Death Guild & DNA Lounge present* Cruxshadows *with* Tesseract7
Plus DJs Decay, Melting Girl, Joe Radio
9pm–2am. $10 adv/$15 door

SUN OCT 31 — ALL HALLOW'S EVE
Vaudeville by Spectacular Spectacular; Live music by Rosin Coven; Aerial dance by Aerial Assault; DJs Miz Margo and Decay.
Costume contest with over $1000 in cash prizes!
9pm–afterhours. $13 *Gothic. industrial. 80s.*

WED NOV 03 — Psychic TV
Spoonbender 1.1.1
Live video by Lu(x)z
8pm–2am. $20 adv; $25 door.

THU NOV 04 — Affliction
Decay, Joe Radio, Sage, Netik, BaconMonkey, Mitch, Form_Virus
gothic. industrial. synthpop. new wave. hard noise.
9:30pm–2am. FREE <10pm; $5 <11pm; $7 after.

THU NOV 11 — *Wintermusik presents* SHOTGUN WEDDING QUINTET Otis Goodnight,
Raw Deluxe (feat. members of Alphabet Soup)
8pm–2am. $10 *Hiphop. funk. soul. jazz.*

THU NOV 18 — MEAT
BaconMonkey, Ritter Gluck, Mitch, Netik, Miz Margo, Perki, Sage
9:30pm–2am. FREE < 10pm; $5 after.

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Nov 29: GWAR

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10pm–5am

29 Oct Miguel Migs with vocalist Lisa Shaw, David Harness, Mauricio Aviles

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Thursday 28

From page 65

Dance clubs

Back to the Grind *Cherry Bar and Lounge. 9pm, $5.* Reggae and hip-hop.

Bas Gone Wild *Club Bas. 9pm.*

Bellylicious *Tropi Gala Club, 358 Ocean; (408 246-1129. 8pm-2am, $10.* Belly dance class, dance performance, and party with DJ Raffi spinning Arabic and international mixes

Brazilian Nights *Club Caliente. 8:30pm, $13* Brazilian dance class and live music

Break House Thursdays *Chi Chi, 440 Broadway 989-3434. 9pm-1am.* With Bryan Bence, Carolyn, Kok-e, Sneke Pete, and guests

Built for Speed *Delirium. 10pm-2am, free.* With rotating DJs Fashion Hooker, Platform Whore, and DJ Juan of a Kind

Cafe Cocomo *8pm-2am, $10.* Salsa music

Chikiboom *Roccapulco. 9pm-2am, $6.* A gay and lesbian Latin music dance party

Churye *RoHan Lounge. 9pm-midnight, free.* Hip hop, R&B, and jazz with Joker

Circuit Breaker *Fuse. 9pm.* Hip-hop with DJ Centipede.

Club Dare *Edinburgh Castle Pub. 9pm, free.* New wave, synthpop, post punk, dark wave, and indie

Club Faith *715 Harrison, www.faithsf.com. 9:30pm-2:30am, $7-12.* With DJs Twist, Neon Leon, and Mike Biggz

Club 201 *201 Ninth St; www.emoneypresents.com 10pm-2am.* Hip-hop and reggae with DJs Pos Red and Supreme.

Cracker Jack *Club Waizema, 543 Divisadero; 863-4551 . 8pm-midnight, free.* Downtempo, dub, roots, and Afro-beat with DJs Utarnu, Justin, and guests.

Cruise Liner *Lingba Lounge. 9pm-2am.* Deep and groovy house with Todd Michael, Cindy, Uncle Larry, Andy Flack, Sunil Kapadia, and weekly guests

Dalva "Cheap Thrills," *5-9pm.* With DJs Wally Haskell and Sir Artie Pants. "4-Play Weekend," *9pm.* With Señor Keyvan and guests.

Dancehall Thursdays *AsiaSF. 10pm-2am, $10* Dancehall and reggae.

Deshret *El Rio. 9pm, $5.* Arabic breakbeat, drum 'n' Bendir, Darbouka hip-hop, and more with DJ Soulsalaam and guests.

11A-19357 Club *Li Po Lounge, 916 Grant; 982-0072. 9pm-2am.* Krautrock, spacerock, neu noise, and more

EZ5 *682 Commercial; 362-9321.* "Skool House Roxxx," *6-10pm, free.* Downtempo, house, hip-hop, funk, soul, and more with Big Stu and Monte Carlo. "Bumpin'," *10pm-2am, free.* With DJs Mantis, Chris Orr, Monte Carlo, Big Stu.

Finger *Arrow. 10pm-2am.* Synthcore, electro-punk, new wave, and more.

Fluid Thursdays *Fluid. 10pm-2am, $10.* House, salsa, R&B, and more with Big Bad Bruce.

Fun *26 Mix. 9pm, $5-10.* Old-skool, hip-hop, and reggae with DJ Jahyzer.

Give Thankz *Club Six. 9pm-2am, $5.* With Polo Mo'Xquuz, Shortkut, Doogie, Ivier, and Irie Dole

Gruv *Blind Tiger. 10pm-2am, $5-10.* House and breaks with DJ Hans and friends.

Hi-Fi Lounge *2125 Lombard; 345-8663. 9pm-2am, $5.* With DJ Jesse Martinez.

KazaBianka *Club Tropi Gala, 358 Ocean; 282-7910. 8pm-2am, $10.* Latin-fused Middle Eastern music with DJ Medi and the Arabian Knights Band.

Kit Kat *Endup. 10pm-4:30am, $10.* With DJ Marc Jellybear and weekly guests.

Lapel *Madrone Lounge. 9pm.* With DJ Neel Kizmiaz, DJ Claire Ahll, and Deejay Ziploc

Level One *Anu Bar, 43 Sixth St; 543-3505. www.anu-bar.com. 10pm-2am, free.* House and progressive house music with residents Trushil, Leemone, and weekly special guests.

Levende *171D Mission; 864-5585. www.levendesf.com.* "Housepitality," *10pm.* With DJ Michael Tello and guests.

Mezzanine "Slappy Hour," *5-9pm, free.* Deep house, broken beat, and downtempo with Julius Papp, Mauricio Aviles, Charles Spencer, and guests. "Congregation," *9pm-2am, $7.* Neo-soul and house with David Harness.

Moneyshot *Milk. 9pm.* With Future Primitive Sound DJs.

Monkeytime *House of Shields. 6pm-2am, free* With DJs Dr. Oliver and Darkat spinning ecclectrica and Dev Dawg and Earflaps spinning soul classics and nu-jazz.

Moxie *The Stud. 10pm-3am, $5.* Garage, action rock, punk, new wave, and electro.

Naranja *Skylark. 9pm-2am, free.* With Hideo Kobayashi, Marico, Yoshito, Simas, Tokyo Component, Kento, and Hakobo.

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SAT 30: R.J. Mischo & The Red Hot Blues Band
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STEVE, Bass & Vocals (ALO)
DAN LEBOWITZ, Guitar & Vocals (ALO)
ARLAN, Keys & Vocals (MamaSutra, Mandrill, Pointer Sisters) Plus: Other Collaborators are to be announced...
THURSDAY, 10/28 $3 Soul Funk House
Halloween Superfunk Bash
"THE PUSH"
Plus: BLVD TRIO (opens)
Plus: The GOVKAR (DJ Spins rare groove between sets) (3A at door w/ costume and $8 door w/ out costume) Reaching deep into SF's box of Funk, Acid-Jazz, Reggae, & Live Drum + Bass.
Derek Brooker, Guitar • Joe Conte, Harmonica
Ben "Jacobs", Keys • Negmeddin Shaheen, Drums/Percussion/Vocals • Russell Simon, Bass/Vocals
FRIDAY 10/29 $12 Jazzy Funk Hop
STEPPIN'
Saturday 10/30 $10 (adv) Funk Mania
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Sat 11/6 MCLUSKY
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Tue 11/9 STORM
Wed 11/10 THE BRIAN JONESTOWN MASSACRE
Thu 11/11 THE BUTCHIES
Fri 11/12 THE WARLOCKS
Sat 11/13 WOLF EYES
Sun 11/14 THE REPUTATION
Mon 11/15 WALKING CONCERTS
Tue 11/16 CONTINENTAL
Wed 11/17 MIA DOI TODD
Thu 11/18 COMMUNIQUE
Fri 11/19 THE MAKERS
Sat 11/20 EVAN DANDO
Sun 11/21 SMOG
Mon 11/22 THE KEHOE NODE
Tue 11/23 THE PHENOMENAUTS
Wed 11/24 CAPTURED! BY ROBOTS
Thu 11/25 LALI PUNA
Fri 11/26 THE KILLS
Sat 11/27 EDITH FROST
Sun 11/28 ENORCHESTRA
Mon 11/29 FUCKING CHAMPS
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Wed 12/1 THE ARCADE FIRE
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Fri 12/3 FUCK
Sat 12/4 KARATE
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musiclistings

1984 *Cat Club. 9pm-3am, $5.* '80s, Top 40, and new wave.
Ninetylnine *Mighty. 6pm, $25.* With guest DJs and live music.
Odd Thursdays *Up and Down Club. 6pm-2am, $5.* Breaks to progressive house.
popscene *330 Ritch. 10pm-2am, $5-8.* Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen and Jeremy.
Punk Rock Disco *Nickie's BBQ. 9pm.* House music with JPaul, Soel, and others.
Raise Up *Café Claude. 9pm-2am.* With Tomb of Doom, Alexis, and Ryme.
Rhythmic Thursdays *Azul, 1 Tillman Pl; 362-9750. 9pm-1am, free.* Latin grooves and house with Zach DeVincent.
Riot! *The Top. 10pm-2am, $5.* With Monty Luke, M3, Mark Johns, and Jonah Sharp.
Royale *9pm-2am, free.* With Vin Sol.
1751 socialclub *9pm-2am, free.* Top 40 and old-school.
Skintight *Cherry Bar and Lounge. 9pm-2am, $5.* Hip-hop, funk, Latin, '70s and '80s with DJs Kapshure, Sergio, and Culture Shizam.
Solid *Hush Hush Lounge. 10pm, $3.* With DJs Nikki Trauma and Jenny.
Soluna Cafe and Lounge *272 McAllister; 621-2200.* "Twilight," *6-10pm, free.* Uptempo lounge music and visual artistry. "Worldwide," *10pm-2am, $5, free before 11pm.* Salsa, worldbeat, samba, and reggae with DJs Winston, Vanka, and Reuben.
Strictly '80s *Rx Gallery, 132 Eddy; www.rx-gallery.com. 8pm-midnight.*
Suite one8one *9pm-4am, $10.* With live DJs.
Supercharger *Kate O'Briens. 10pm-2am, $5.* Rock and hip-hop with rotating DJs Spin, Vin Sol, Ross Hogg, and guests.
Thursday Night Lounge *Thirsty Bear, 661 Howard; www.thirstybear.com.* Downtempo.
Top of the Mark *7pm-midnight.* With a live DJ.
Tubesteak Connection *Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 9pm-2am, $3.* A gay dance club featuring Eurodisco, electro-funk, and more with DJ Bus Station John.
Tunnel Top *10pm-2am.* Hip-hop with DJ Toph One.
Underworld *Kelly's Mission Rock. 9pm.* Hip-hop.
Unfaithful *Glas Kat. 9:30pm-3am, $5.*
Unisexy *Make-Out Room. 8:30pm.* With DJs Chicken and Johnny Kat.
Up Dog *The Top. 9pm.* With Jonah Sharp.
UPlift *Monkey Club. 10pm-2am, free.* With DJs Daniela and Dedan spinning beautiful, soulful house music.
Xhale *Shadow Lounge, 299 Ninth St; 252-3334. 10pm-4am.* Breaks.

Bay Area

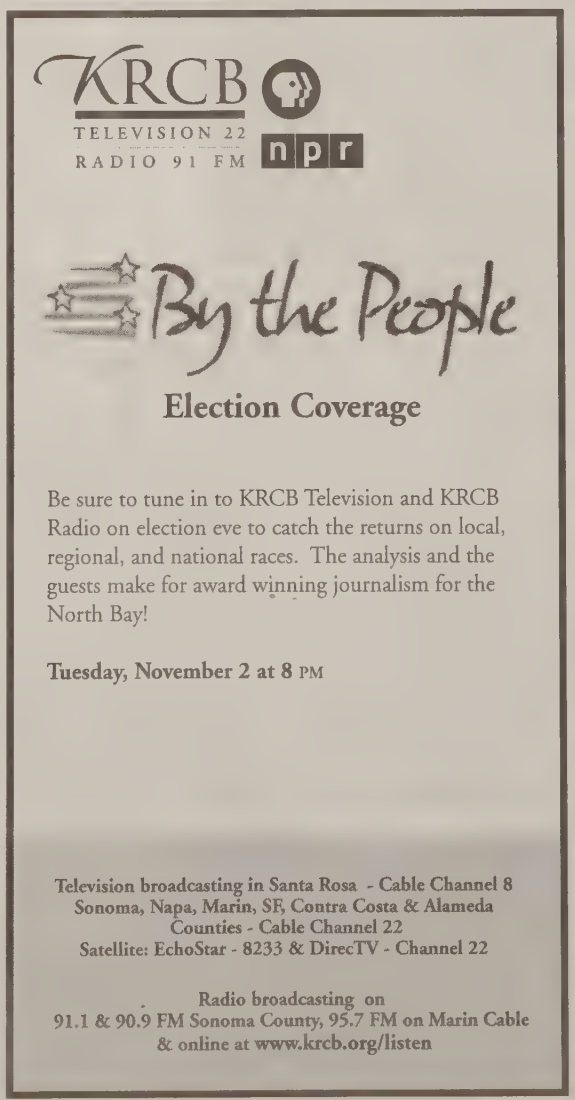
Aural Confection *Oasis, 135 12th St, Oakl; (510) 763-0404. 10pm-2am, $3.* Deep house with rotating residents.
Beatdown *Jupiter. 8pm-midnight, free.* With DJs Delon, Add1, and Big Daddy Will.
Breaks *Ruby Room. 10pm-2am.* Deep grooves, old-school hip-hop, and funk.
EZ Luv Sound System *Kingman's Lucky Lounge, 3332 Grand, Oakl; (510) 465-KING. 8:30pm-12:30am, free.*
Radio Retox *Radio, 435 13th St, Oakl; (510) 451-2889. 10pm-2am.*
Soundboutique *Ivy Room. 7pm, free.*
Spank *Blakes. 9:30-11:30pm, $5-7.* Pop hits, hip-hop, dancehall, and R&B.
Steppin Out *Shattuck Downlow. 9pm-2am, free.* Funk, soul, and hip-hop, '80s, and reggae

friday 29

Rock/blues/hip-hop

Boostamonte, Kate Klair, Transmission Trio *Hotel Utah Saloon. 9pm, $7.*
Britt Daniel, Two Gallants, Nedelle *Swedish American Hall, 2174 Market, 861-5016. 8pm, $12.*
Cookie Mongoloid, Mark Mallman *Parkside. 10pm.*
Dio, Anthrax, Fireball Ministry *Grand. 9pm, $30.*
Inflatables *Ireland's 32. 9pm.*
In Rare Form *Last Day Saloon. 9pm, $6.*
Johnny Nitro and the Door Slammers *Saloon. 9:30pm.*
Lamb of God, Fear Factory, Children of Bodom, Throwdown *Warfield. 7pm, $22.50.*
Mingus Amungus, DJ Tobiwan *Boom Boom Room. 9:30pm, $12.*
Muddlers *Grant and Green, 1371 Grant; 693-9565. 9pm.*
'Night of the Zombies' *Red Devil Lounge. 8:30pm, $12.*
Operation S, Armitage Shanks, Smirk *Hemlock Tavern. 10pm, $7.*

Continued on page 70



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November 4
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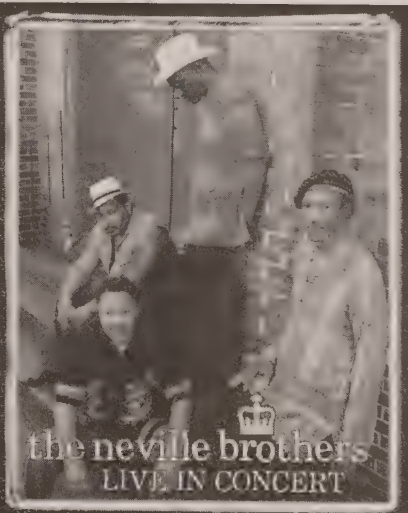

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THURSDAY, OCTOBER 28

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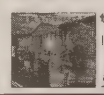
92 KSJO



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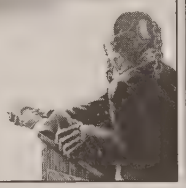


lamb of god

FEAR FACTORY

Children Of Boom

Throwdown

THIS WEEKEND!

FRIDAY, OCTOBER 29

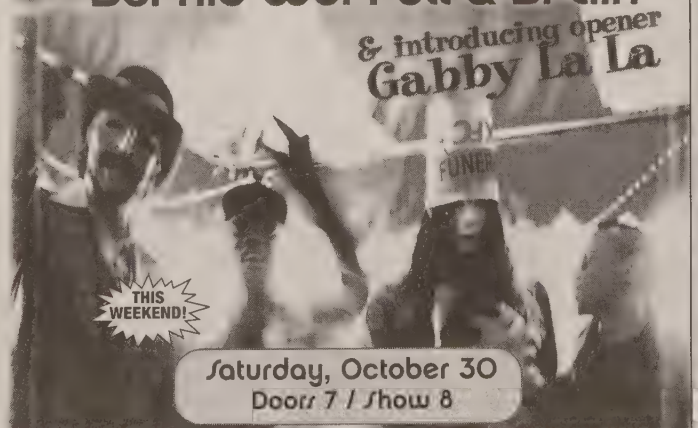
DOORS 6 / SHOW 7

Colonel Claypool's Bucket of Bernie Brains

Les Claypool, Buckethead

Bernie Worrell & Brain

& introducing opener Gabby La La



THIS WEEKEND!

Saturday, October 30

Doors 7 / Show 8

THE CRAMPS

THIS WEEKEND!

SPECIAL GUESTS

EAGLES OF DEATH METAL

DAVIE ALLAN AND THE ARROWS

GORE GORE GIRLS

HALLOWEEN, SUNDAY, OCTOBER 31

DOORS 6 / SHOW 7

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musiclistings

Friday 29

From page 67

PA Slim *Saloon. 4-8pm.*
Proles, Hazerfan, Plum, Mis-Hap, Limitation Point, Raw Delux *Cherry Bar and Lounge. 9pm*
Sound Tribe Sector 9, Procussions *Fillmore. 9pm $25.*
Stiletta, JenRo, Shevel Knievel *Edinburgh Castle Pub. 9pm.*
Sun City Girls, Neung Phak, Six Organs of Admittance, DJ Ursula *Bottom of the Hill. 10pm, $12.*
Vandals, GodAwfuls, Underminded *Slim's. 9pm, $14.*
John Vanderslice, Monolith, Robbers on High Street *Cafe du Nord. 9pm, $10*
Wearies, Blammos, Very Foundation *Tongue and Groove. 9:30pm, $6*

Bay Area

Emily Bezar *Berkeley City Club, 2315 Durant Berk; (510) 848-7800. 8pm, $10*
Etienne de Rocher, Moore Brothers *Ivy Room. 10pm*
Kensella *Beckett's. 9:30pm*
Lemon Lime Lights, Demented Big Band, Militant Children's Hour *Starry Plough. 9:30pm, $6*
People, Orixa *Ashkenaz. 9pm, $13*
Psychokinetics, Baby Jaymes, Mickey Avalon with Dirt Nasty and Andre Legacy *Blakes. 9:30pm, $7*
Vinyl *Shattuck Downlow. 9pm, $8*

Jazz/new music

Black Market Jazz Orchestra *Top of the Mark. 9pm, $10*
Charles Unger Experience with Valencia *Le Jardins Jazz Bistro. 8pm.*
Chuck Peterson Sextet *2788 Diamond; 586-3734.*
Crudite Quintet *Lounge, 334 Mason.*
Downtown Uproar *3600. 6pm. free.*
Ken Fishler *Washington Square Bar and Grill 7pm.*
Victoria Hughes *Top of the Mark.*
Jazz Trio *Ana Mandara. 891 Beach; 771-6800 8:30pm*
Julian Priester Quartet *Jazz at Pearl's. 9 and 11pm. $15*
Lavay Smith and Her Red Hot Skillet Lickers *Biscuits and Blues. 8:30 and 10:30. $15*
Live jazz *Red Rock, 699 Chenery; 333-3030. 9pm free.*
Rolando Morales *Club Jazz Nouveau. 8 and 10pm. $10*
San Francisco Jazz Festival *Herbst Theatre. 401 Van Ness; 392-4400, 788-7353, www.sfjazz.org. 8pm. $24-44.* With Mark O'Connor's Hot Swing Trio. *Palace of Fine Arts Theatre 3301 Lyon; 788-7353, www.sfjazz.org. 8pm, $24-38.* With Michel Camilo. *Great American Music Hall. 8 and 10:30pm, $24-36.* With Jimmy McGriff and Masters of Groove with Reuben Wilson, Grant Green Jr. and Clyde Stubblefield.
Savanna Jazz Trio *Savanna Jazz. 8:30pm*
Starlight Orchestra *Harry Denton's Starlight Room. 8:30pm*
Gini Wilson *Moose's. 8pm.*

Bay Area

Dick Hindman Trio *Jazzschool. 8pm, $12-18.*
Dynamic *Jupiter. 8pm.*
Rachelle Farrell *Kimball's East. 8 and 10pm, $30*
Abdullah Ibrahim *Yoshi's. 8 and 10pm, $14-20.*
Lost Trio, John Schott's Typical Orchestra *Jazz House, 3192 Adeline, Berk; (415) 846-9432. 8pm.*
Satan Trio *Jupiter. 5pm.*
Vince Wallace *Cafe Van Kleef. 8:30pm.*

Folk/world/country

Aphrodesia, DJ Soulsalaam *Elbo Room. 10pm, $5-7.*
Bat Makumba, Nobody from Ipanema, SambaDá *Independent. 9pm, $13-15.*
'Celebration of the Music of Phil Ochs' *Noe Valley Ministry. 8:15pm. $18*
David Thom Band *Plough and Stars. 9pm.*
San Francisco Renaissance Voices *Seventh Avenue Presbyterian Church, 1329 Seventh Ave; 664-2543, www.saperforms.org. 8pm, $5-10.* See 8 Days a Week, page 58.
Valencia Street songwriter showcase *Spiral Muse, 3387 22nd St; (510) 549-4300. 7:30pm, $10.*
Wire 'n' Wood *Maxfield's House of Caffeine, 398 Dolores; 255-6859. 7pm, free.*

Bay Area

Baguette Quartet *Freight and Salvage Coffee House. 8pm, $18.50.*

Continued on page 72

Parchman Farm

Cafe du Nord, Oct. 10

live

Sometimes the frontperson for a band will pull some crazy stuff. Some light themselves on fire. Others jump up on a table. Some even hump audience members' legs like horny dogs.

Eric Shea of Parchman Farm did something at Cafe du Nord I've never seen before, and I really liked it. As a song that sounded just enough like a metal-ish version of War's "Lowrider" was beginning, Shea jumped into the crowd while hitting a cowbell. That was awesome. The only way it could have been more awesome would be if he had been dressed as a wizard. I don't know why, but I really wanted Shea to be wearing a peaked wizard hat and a cloak with long, drooping sleeves. The other thing was that he sang in a manner I would call "feelin' it" — as in "dude sang some feelin'-it vocals." "Feelin'-it vocals" is a term I believe Shea coined himself, and he would be glad to hear me say it. Basically, if you can sing the phrase "boss man" at the top of your white lungs and get away with it, you're special. Not that Shea ever sang "boss man," to my knowledge, but he could have. He actually said way better stuff, like, "When there's a stool in the pool, it's time to drain it, fool / Let me hear you say yeah," or something like that.

He and the other members of Parchman Farm — drummer Chris LeBreche, bass player Carson Binks, and guitarist Allyson Baker — may also be the only people who understand what I mean when I say Shea sings like Burton Cummings of the Guess Who, in the raddest way. If there's some way to understand this — that the Guess Who were cool *at all* — you have to try and understand. Shea sings like the most feelin'-it version of Cummings ever. Imagine the Guess Who kicking ass at some outdoor festival in 1974 or something and you've been on a steady diet of Jack Daniels and cocaine for seven days straight and you're wicked high and also you just fucking killed somebody. These are the days after acid rock and before hard rock turned into shiny AOR — that in-between era when Blue Cheer's and Deep Purple's influence could still be felt in the average bar band. Imagine the Guess Who slamming through some crazy 22-minute version of "No Time" and Cummings is screaming his goddamn chest hair off. Every song Parchman Farm play is like that but with way better guitar riffs — with Leaf Hound guitar riffs. Leaf Hound are this long-lost heavy rock '70s band that only put out one record: the brilliantly titled *Growers of Mushroom.*

So this is what you get with Parchman Farm: first, there's a burnin' guitar riff, not MC5-y either, which is nice — these riffs are simpler than that. Parchman Farm are more FM radio than that. Then the bass drops in, and the drummer starts to whale on his kit. This is where Shea comes careening in, in total '70s freak-out style, righteously dissing '80s worshippers, cocaine haircuts, and bad record collections.

There are a number of bands playing '70s-derived hard rock today. I just heard this band called Silvertide from Philly, and they sound kind of like the Black Crowes. A year or so ago I was attacked by the Grand Funk–ness of a band called Pearls and Brass. And last year everybody got fooled by the Darkness. But fuck the Darkness and joke-rock bands like them. The thing about Parchman Farm and these other bands I've mentioned is that they're playing this music because they want to rock and be loud. Not because they thought the '70s were so funny and cool. Fuck that.

It's not like Parchman are aping '70s sounds here. What we have is an extension of what the old bands were doing, as if they were building on the Yardbirds. You can try and start your own language, but you have to use something as a base. So there will always be people who hear this and say "it's retro" or whatever, but that's just lazy. Parchman Farm have done their homework. For people who love it loud and want it heavy. *Parchman Farm play Nov. 12, Cafe du Nord, S.F. (415) 861-5016.* (Mike McGuirk)

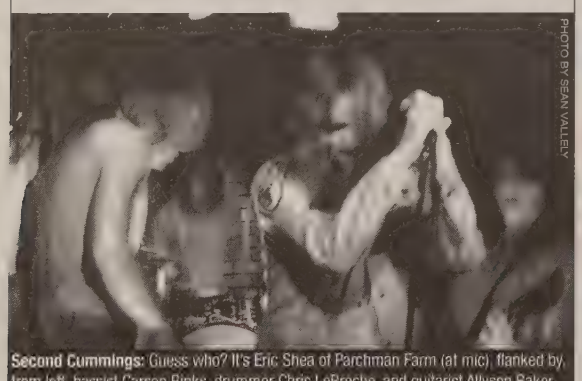

PHOTO BY SEAN VALLEY

Second Cummings: Guess who? It's Eric Shea of Parchman Farm (at mic), flanked by, from left, bassist Carson Binks, drummer Chris LeBreche, and guitarist Allyson Baker.

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MON DINO "DJ SARSDISEASE" RESUSCITATING DEATHMETAL, PUNK, CRUST, HIP HOP & DOOM. "IF YOUR HAPPY...DON'T COME.!" (10P-2A)
TUE DJ 350 & DJ DIRTY SANCHEZ INDUSTRY NIGHT "A LIL'BIT OF EVERYTHING" WAXING THAT A?? FROM 10-2. $1 BEERS AND FREE POOL (10P-2A)
WED DJ STEVO PUNK ROCK (10P-2A)
THU INSTANT VINTAGE PROZAC TURNER & MAGIC MARTINEZ HIP HOP & R & B. GET YOUR DANCE ON! (10P-2A)
FRI DIRTY W/NASHVILLE SAL & TERRIBLE TIMMY. COME DANCE YOUR A??? OFF (10P-2A)
SAT DJ STYLES DANCE TO 80'S FLAVORS. FOR THE LADIES TO DANCE TOO (10P-2A)
SUN ISAAC OWEN MONEY PUNK ROCK (10P-2A)
UPCOMING SHOWS:
11.03 RAWKMOM PRODUCTIONS AND ALCOHOLOCAUST PRESENTS ARNOCORPS, THE SICK, DYNAMITE 8. DOORS 8PM - SHOW 9PM ($5/21+)
11.07 BRAINOIL, OLD GRANDAD, DRINK THE BLEACH DOORS 8PM - SHOW 9PM ($5/21+)
11.10 DINAH CANCER AND THE GRAVE ROBBERS, RETCHING RED, HEP SI. DOORS 8PM - SHOW 9PM ($5/21+)
412 14TH ST. - OAKLAND
510-893-0803
LOCATED IN DOWNTOWN OAKLAND ONE BLOCK FROM 12TH ST. BART (AT BROADWAY AFTER 11TH ST.)

cocktails and djs until 2am
Laszlo
Happy Hour 6-9 pm
$3 draft / $4 Cosmo
house W.27
Dj Funky J Vibe w/ video show
hiphop-rasta Th.28
Djs and video show
chill-hiphop F.29
Dj Neal
hiphop-rasta Sa.30
Dj Kenni & th' team spliff crew
chill-soul Su.31
Dj Aron
hiphop Mo.1
Guest djs..happy hour..movie shown
hiphop-soul T.2
Dj Mike
Breaks W.3
Dj Niko and guests
2526 mission street
415.401.0810

Since 1973 The Last Day Saloon
WED 10/27 $6 Jam
GRAND FUNK EXPRESS
THURS 10/28 $5 Jam
HOME AT LAST w/ AL HOWARD
MATT VRBA
FRI 10/29 $6 Jam
IN RARE FORM
LEE SIMPSON
SAT 10/30 $8 Party Hits
ZOO STATION
THE COMPLETE U2 EXPERIENCE
TIMMY RAMEN
TUE 11/2 $5 Conscience Hip Hop/Jazz & Spoken Word AND MORE hosted by
MC RIALITY & DJ SOFA KING STONED
feat. SOULATI & INFINITE (Felonious), CHARLIE COOPER (Greans), DJ FRIENDLY TRAVELER
TUESDAY JAZZ feat. THE Z LATIN JAZZ PROJECT
WED 11/3 $5 Hip Hop & Beyond
RADIOACTIVE of Spearhead presents
BMMNM - Beatboxing
WESTERN ADDITION
THURS 11/4 $5 Rock
REK
FRI 11/5 $5 Pop Rock
WENDY DE ROSA
THE TURN UPS
SAT 11/6 $7 Funk Rock
STYMIE & THE PIMP
JONES LOVE ORCHESTRA
THE GET DOWN, SHELLEY DOTY X-TET
406 Clement @ 5th Ave • 415.487.6343
www.lastdaysaloon.com

Elbo Room
Wednesday, October 27th 9pm $6
*** LUCIFER'S HAMMER PRESENTS ***
"METALWEEN" FEAT.
IMPALED, KYLESA, PASSIVE/AGGRESSIVE
Thursday, October 28th early 9pm $5
TWO FOR ONE COUPLES BEFORE 10PM
*** SABOR CON CLAVES PRESENTS ***
BAY AREA AFROCUBAN ALL-STARS
Friday, October 29th 10pm $7/$5 with costume
APHRODESIA
WITH SPECIAL GUEST
DJ SOULSALAAM
Saturday, October 30th 10pm $6
*** CORAZON ***
PRESENTS
A DIA DE LOS MUERTOS CELEBRATION FEAT.
DJS MAURICIO AVILES (NAKED MUSIC/LOVE SLAP)
& ALAIN DEL CORAZON
PLUS SPECIAL PERFORMANCE BY ENTRE NOS
Sunday, October 31st 9pm $7
*** DUB MISSION PRESENTS ***
"OPERATION RAISE THE DEAD
A HIP HOP DUBTRONIC VOYAGE" W/
HEAVYWEIGHT DUB CHAMPION
FEAT. A.P.O.S.T.L.E., STERO LION, ILLNAUGHTY, TOTTER TODD, RESURRECTOR & PATCH
PLUS DJ SEP
Tuesday, November 2nd 9pm $6
BAT MAKUMBA
PLUS DJ VANKA
UPCOMING:
WED 11/3 DIXIE WITCH (TX)
THUR 11/4 HIGH TONE SON OF A BITCH
FRI 11/5 QUIMBOMBO
SAT 11/6 HAIRY APES BMX
SAT 11/6 B-SIDE PLAYERS
647 VALENCIA NEAR 17TH
INFO: 552-7788 • elbo.com

STORK CLUB
4-7PM HAPPY HOUR, DAILY DRINK SPECIALS
WED 10/27 TOP BROWN GENGIS KHAN
THU 10/28 OCS DEAD SCIENCE BREEZY DAYS
FRI 10/29 THE NEW USUAL KIERAN CROSS FLYING VENUS
SAT 10/30 DESTROY EVERYTHING THE PERVS BARROOM HEROS
SUN 10/31 TRIBULATION OSHE HOOKAHOLICS
WED 11/3 DJ'S JASON MORGAN (HAROLD RAY) AND ELI (DRUNK HORSE)
Happy Hour:
Sun.-Wed. until 9pm
$3.50 WELL DRINKS, $2.50 PBR & BUD
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(510) 444-6174 - 21 & OVER
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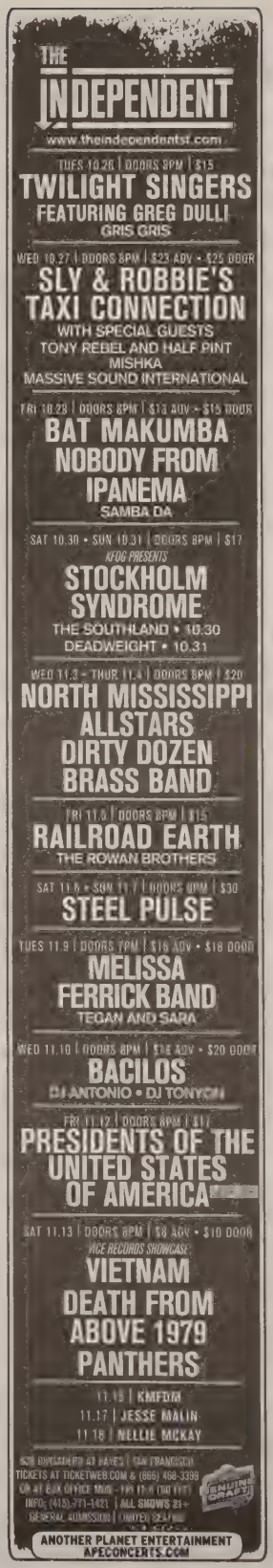

ANOTHER PLANET ENTERTAINMENT
APECONCERTS.COM

musiclistings

Friday 29

From page 70

'Barbary Coast Night' *Cafe Raphael's, 10064 San Pablo, El Cerrito; (510) 525-4227. 7pm.*
Matt Bauer, Sonya Greta *Nomad Cafe, 6500 Shattuck, Oakl; (510) 595-5344. 7:30pm, free.*
LGBT Choral Concert *Ashby Stage, 1901 Ashby, Berk; (510) 665-9496. 8pm, $10.*
Mandrake, Paul Panamarenko *Epic Arts Studio, 1923 Ashby, Berk; www.epicarts.org. 8pm, $5.*

Dance clubs

African Spear *Amnesia. 9pm.* World music dance night with DJ Jeremiah.
An Bodhrán *668 Haight; 431-4724. 10pm-2am, free.* House, funk, and soul with DJ Seamie.
Ballroom Dance Party *Metronome Ballroom, 1830 17th St; 252-9000. 8pm, $15.* Ballroom dance lesson followed by a dance party.
Bamboo Hut *479 Broadway, 989-8535. 5-8pm.* Happy hour. *8pm-2am, $5, free. before 11pm.* Rock, soul, funk, '80s, '90s, and more with DJ Kirk.
Beauty Bar *9pm-2am.* '60s soul, new wave, hip-hop, and rock 'n' roll with DJ Gabe.
Beyond Ent *Harry Denton's Rouge, 1500 Broadway; 346-7683. 9:30pm-2am, $15.* Top 40 and house with DJs Andrew B and MajestiChris.
Cafe Arguello *1499 Valencia; 643-3160. 8-10pm, free.* Flamenco dancing.
Cafe Cocomo *8:30pm-2am, $15-20.* House, European, dance, and hip-hop.
Club Judah *Jelly's. 10pm, $5.* Dancehall, dub, lovers rock, and roots.
Club NV *9:30pm.* House and salsa with Greg Lopez, Von, and Tony O.
Club Six *9pm-4am, $10.* Hip-hop, reggae, and soul.
Divergence *Madrone Lounge. 9pm, $4.* Ancient rhythms and urban beats with DJ Wisdom, and guests DJ Sep, Vanka, and Fukashi.
DJ Fridays *The Top. 10pm-2am, $5.* With resident DJ Nicola.
Dragon Bar *473 Broadway; 834-9383. 8pm-2am, $10, free before 10pm.* House, hip-hop, Latin, jazz, and classic dance mixes with Ean Golden.
East Coast Swing City dance parties *Metronome Ballroom, 1830 17th St; 252-9000. 7:30pm, $15.* Beginning East Coast swing lesson, followed by a dance party.
EZ5 *682 Commercial; 362-9321.* "Freaky Fridays," *6-10pm, free.* Old-skool, nu-skool, and more. "Bloody Amateurs," *10pm-2am, $3.* With DJ Betty.
Fag Fridays *Endup. 10pm-5:30am, $8.* With residents Rolo, David Harness, Neon Leon, and weekly guests.
Friday Night Fever *Lingba Lounge. 9pm-2am, free.* With DJs JZ, Andy Flack, Andy T, Tal Klein, Nate Harrison, and Dubwise.
Funkytown *Lost and Found Saloon, 1353 Grant; 981-9557. 9pm-2am.* Funk with Noel the DJ and CJ Wong.
Ghett Set *Skylark. 7-10pm, free.* Hip-hop and electronica with Baby Daddy and friends.
Gloss *661 Howard; 339-7444. 10pm-4am.* With Reda, Linden C., Raoul Kahn, King Kooba, and SOS.
Guilty *Stud. 10pm-3am, $5.* Pop rock, electro, and hip-hop with DJs Adrian, Mysterious D, Suppositori Spelling, and Mr. Anthony.
Harry Denton's Starlight Room *Midnight, $5.* With DJ Sammi.
Havana Beats *Club Deluxe. 10pm, free.* Latin rhythms with DJs, live music, and dancing.
Hi-Fi Lounge *2125 Lombard; 345-8663. 9pm-2am, $5.* Hip-hop with DJ Daymitreeus.
Hush Hush Lounge *6pm-9pm, free.* Happy hour. "Bullseye Friday," *9pm-2am, $5.* Variety show, games, and prizes.
Jillian's *101 Fourth St; 369-6100. 9pm-2am.* Top 40 and old-school.
Latin Nights *Glas Kat. 9pm.* Salsa, merengue, Reggaeton, Bachata, Rock Español, Latin pop, Mexican, hip-hop, R&B, and old-skool woth Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
LUV Fridays *Sno-Drift. 10pm-4am.* Salsa and merengue rhythms with rotating DJs.
Mediterranean Nights *Piyassa Restaurant, 1686 Market; 864-3700. 10pm-2am.* Greek, Turkish, French, Arabic, Persian, Spanish, Top 40, and '70s music.
Mexican Bus *Board at Chevy's Restaurant, 201 Third St; 543-8060. 9:15pm-2am, $38 (includes cover charges), reservations required.* Come aboard this bus for a dance club tour that takes you to three clubs featuring live Latin and Caribbean music.
Mixer *Blind Tiger. 10pm-2am, $5-10.* Hip-hop and old-school with Kevin Armstrong, Theo, and guests.
Now *Axum East, 1233 Polk; 474-7743. 11pm-2am, free.* With DJs Danny T. and Robbie.

music listings

On the Corner *Movida Lounge. 9pm-2am, free.* Hip-hop, downtempo, dancehall, and more.
Polaroid *Arrow Bar. 10pm-2am, free.* Underground disco, hip-hop, and assorted dance jams with DJ Gabe.
Progressive Freedom *Up and Down Club. 9pm-2am, $10.* With DJs Dave D, Mike Giannini, and guests.
Quench Fridays *Club Q, 61 Golden Gate; www.freepartysf.com. 9pm.* With various resident DJs spinning music in three rooms.
Real *Nickie's BBQ. 9pm, $5, free before 10:30pm.* Funk, hip-hop, soul, disco, and dancehall with DJs Wisdom and Motion Potion.
Release *1015 Folsom. 10pm.* With Paul van Dyk.
Remedy *DNA Lounge. 10pm-5am, $15.* House, garage, atmospheric soul, and urban grooves.
Rewind *1028 Geary, 1028 Geary; (925) 339-0893. 9pm-2am.* With Steve Masters and Brian Raffi.
Royale *10pm-2am.* With DJ Zatch.
Sabor *Laszlo. 9pm-2am.* Breaks and downtempo with DJ Neal.
Sci-Fi *Rx Gallery, 132 Eddy; www.rxgallery.com. 6-9pm, free.*
1751 socialclub *9pm-2am, $5.* Pop hits, hip-hop, and R&B with DJ Blaqwest.
Sexotica *Make-Out Room. 9pm-2am, $5.* Indian, Middle Eastern, and Latin grooves with DJ King Coffin.
Shakedown *Lit. 9:30pm, $5.* Hip-hop, dancehall, and soul.
Silhouette *Shadow Lounge, 299 Ninth St; 252-3334. 10pm.* House music with M3, Little, Leonard, and Ellen Ferrato.
Sojum *RoHan Lounge. 9pm-1am, free.* House and breaks with DJs Ted and Fred.
Spa *Chi Chi, 440 Broadway; 979-3031. 9pm, $10.* House and hip-hop with Big Bad Bruce, Pete Nguyen, Danny Brown, Steve Walker, and Paul Hemming.
Square *Ruby Skye. 9pm-3am, $25.* Deep, funky progressive house and trance.
Swing at Seven *SF LGBT Community Center, 1800 Market; 305-8242, www.queerjitterbugs.com. 7-10pm, $5-7.* Weekly swing dance club.
Suite one8one *9pm-4am, $20.* With live DJs.
Tema *El Rio. 8pm-2am, $7-10.* Soca, reggaeton, bhangra, salsa, merengue, Afro-beat, Batucada, house, dancehall, samba, Arabesque, and hip-hop with DJs Garcia Sinclair and Suresh.
Tighten Up *Fuse. 9pm-2am.* Hip-hop with Platurn, AJB, Butcher, and Nate Harrison.
Velvet Lounge *9pm, $10.* With DJ Manny Perez.
Vibes Ahead *Buzz 9. 6-10pm, free.* Downtempo happy hour.
Vision Fridays *330 Ritch. 10pm.* Hip-hop, R&B, and dancehall.
What the...? *Laszlo. 9pm-2am, free.* Hip-hop to chill out with DJ Neal.
Whisper *535 Florida; 252-9442, www.whispersf.com.* "Good Spirits SF," *6-10pm, free.* Happy hour featuring soul jazz, Latin jazz, and salsa.
"Sugar," *10pm-4am, $5.* Hip-hop and funk with resident and rotating guest DJs.
Wind-up *Zebulon, 83 Natoma; 975-5705. 9pm-2am, free.* House music with DJs Kerry Tucker, Naz, Marty, and Leonard.
Wish *1539 Folsom; 278-9474.* "Om Happy Hour," *6-10pm, free.* With Om Records crew. "Deep House Project," *10pm-2am, free.* Deep house with Carlos and crew.
Wonder-Full *Mighty. 10pm-4am, $15-20.* See 8 Days a Week, page 58.
X *715 Harrison; sfclubs.com. 9:30pm-2:30am.* House with DJ Paolo.

Bay Area

Free Flow Fridays *Kingman's Lucky Lounge, 3332 Grand, Oakl; (510) 465-KING. 5pm, free.* With DJ Jrs, AJB, Rawman, Robynn, and guests.
Mingles Martini and Champagne Lounge *370 Embarcadero West, Jack London Square, Oakl; (510) 835-3900. 10pm-2am.* With DJs Lash and Juice.
Party Classix *Radio, 435 13th St, Oakl; (510) 451-2889. 10pm-2am.*
Ruby Room *10pm-2am.* '70s and '80s glam rock and pop music.

saturday 30

Rock/blues/hip-hop

Cheeseballs, Stung, 8086 *Bimbo's 365 Club. 9pm, $16.*
WC Clark *Biscuits and Blues. 8:30 and 10:30pm, $15.*
Colonel Claypool's Bucket of Bernie Brains, Gabby Lala *Warfield. 8pm, $25.*
Cookie Mongoloid, Arnocorps, Space Vacuum from Outer-space, Cock T's, DJ Appropriate *12 Galaxies. 9pm, $10.*
Fall Outs, Flash Express, Shambles *Parkside. 10pm.*
Ron Hacker *Saloon. 9:30pm.*
Hot Snakes, Red Eyed Legends, Dan Sartain *Slim's. 9pm, $14.* See 8 Days a Week, page 58.
Last Season, Flut, Swayback, Scissors for Lefty *Edinburgh Castle Pub. 9pm.*
Lovemakers, Red Planet *Cafe du Nord. 9pm, $10.*
Planting Seeds *Grant and Green, 1371 Grant; 693-9565. 9pm.*
P'Nut and the Apocalypse, Brown Baggin', DJ Tobiwan *Boom Boom Room. 9:30pm, $10.*
Pop Rocks *Red Devil Lounge. 10pm, $10.*
Q and Not U, Erase Errata, El Guapo *Bottom of the Hill. 3 and 10pm, $10.* See 8 Days a Week, page 58.
Royal Deuces *Mad Dog in the Fog. 10pm, free.*
Sound Tribe Sector 9, Sacred Science *Fillmore. 9pm, $25.*
Stockholm Syndrome *Independent. 9pm, $17.*
Suburban Slow Death, Katie Jay, Trip *Tongue and Groove. 9pm, $7.*
Suite Love XPress *Ireland's 32. 9pm.*
Tony Perez and Secondhand Smoke *Saloon. 4-8pm.*
Zoo Station, Timmy Ramen *Last Day Saloon. 9pm, $8.*

Bay Area

Fred, Thriving Ivory, Falling By the Stars, Ryanhood *Blakes. 9pm, $7.*
Mark Hummel *Cafe Van Kleef. 8pm.*
Nicole McRory *Beckett's. 9:30pm.*
O-Maya *Shattuck Downlow. 9pm, $15.*
Suburban Legends, Go on Red, Broken Dolls, Minkus, Kid Innocence, Urban Achievers *Imusicast, 5429 Telegraph, Oakl; (510) 601-1029. 6:30pm, $10.*

Jazz/new music

Don Asher and Waldo Carter *Moose's. 8pm.*
Bill 'Doc' Webster Band *Les Joulins Jazz Bistro. 8pm.*
'BJ Papa Jazz Jam' *Cafe Prague, 584 Pacific; 433-3811. 11pm.*
Black Market Jazz Orchestra *Top of the Mark. 9pm, $10.*
Jazz Trio *Ana Mandara, 891 Beach; 771-6800. 8:30pm.*
Julian Priester Quartet *Jazz at Pearl's. 9 and 11pm, $15.*
Brad Niven *Washington Square Bar and Grill. 7pm.*
Pure Ecstacy *Harry Denton's Starlight Room. 8pm.*
San Francisco Jazz Festival *Palace of Fine Arts Theatre, 3301 Lyon; 788-7353, www.sfjazz.org. 3 and 8pm, $18-32.* Featuring a film screening of *Creature from the Black Lagoon* and the Jazz Passengers.
Savanna Jazz Trio *Savanna Jazz. 8pm.*

Bay Area

Rachelle Farrell *Kimball's East. 8 and 10pm, $30.*
Abdullah Ibrahim *Yoshi's. 8 and 10pm, $20.*
Mundell Lowe *Downtown. 9pm, free.*
'Marco Eneidi Festival' *1510 Eighth St Performance Space, 1510 Eighth St, Oakl; (510) 893-2840. 8pm, $10.* Also Sun/31.
Plays Monk *Jazzschool. 8pm, $15.*
Research and Development *Jupiter. 8pm.*
Randy Vincent *Bird's Nest Loft, 2875 Glascock, Ste 109, Oakl; (510) 534-6163. 8:30pm.*

Folk/world/country

Cachao and the CineSon All-Stars *Gift Center Pavilion, 888 Brannan; 826-9446. 8pm, $40.*
Entre Nos, DJs Mauricio Aviles, Alain Del Corazon *Elbo Room. 10pm, $6.*
'Hootenanny Night' *Cafe International, 508 Haight; 775-0221. 7pm, free.*
Quinn *Plough and Stars. 9pm.*

Bay Area

Aux Cajunals, Keith Terry *Ashkenaz. 9pm, $13.*
Squirrely String Band, Stairwell Sisters *Starry Plough. 9:30pm, $8.*
Wake the Dead *Freight and Salvage Coffee House. 8pm, $20.50.*

Dance clubs

An Bodhran *668 Haight; 431-4724. 10pm-2am, free.* House, breaks, electro, and funk with DJs Majitiope and B. Smiley.
Axum East *1233 Polk; 1-800-923-6011. 7-11pm, free.* Reggae, Brazilian, salsa, African, and other world grooves.
Beauty Bar *9pm-2am.* With DJ Jeffrodisiac.
Bronson *Casanova Lounge. 9:30pm, free.* Satanic metal, evil punk, and horror soundtracks with Sasquatch Borracho.
Browntempo *Tunnel Top. 9pm, free.* Afro, Latin, Funk, and electropicalia with Rueben, Alvaro, Jah Yzer, Coop D'Ville, and Romanowski.
Cafe Arguello *1499 Valencia; 643-3160. 8-10pm, free.* Flamenco dancing.
Cafe Cocomo *8pm-2am, $15.* Salsa music.
City Nights *715 Harrison; 546-7938. 9:30pm-2:30am.* With DJ Sherif.
Curiosity *Madrone Lounge. 9pm, $4.* Electro, '80s, hip-hop, and breakbeats with DJs Polywog, Saiman, Kemrexx, and Deejay Ziploc.
Discotheque *Le Colonial, 721 Sutter; 931-3600. 10pm-2am, free.* House and hip-hop with DJ Masao.
Don't Stop *Amnesia. 9pm.* Funk, S&B, hip-hop, soul, and '80s with DJs Hopper and Brother Pate.
Downtown Saturday Night *House of Shields. 9pm-2am.* With DJ E-Roll and guests.
Endup "Other Whirled," *6am-noon.* With DJs Tracy, Adrian, Vince, and weekly guests.
Exotic Erotic Ball: The Ultimate Club Experience *Club NV. 9pm-3:30am, $35.* The creators of the Exotic Erotic Ball present this fetish club.
Factory *Factory 525, 525 Harrison; www.designvibe.com/sf-clubs/factory8.html. 9:30pm-3:30am, $5-15.* Hip-hop, house, and more.
Fiddler's Green *1333 Columbus; 441-9758. 9:30pm.* With DJ Keith O'Reilly.
Fluid *10pm.* House with Frenchy le Freak.
Fly *330 Ritch. 10pm.* R&B with DJ Mind Motion.
Frisco Disco *Arrow. 10pm-2am.*
Harry Denton's Starlight Room *Midnight, $5.* With DJ Dave Gillis.
Hi-Fi Lounge *2125 Lombard; 345-8663. 9pm-2am, $5.* Hip-hop with DJ PacoLoco.
Hush Hush Lounge "Just One Happy Hour," *7-10pm, $1.* Original breaks, soul, and jazz.
jNKT *Up and Down Club. 9pm-2am, $10.* Hip-hop, urban grooves, and house.

Continued on page 75

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w/ DJ JULES & JENNY - 60s, 70s, ROCK & SOUL
TH BUILT FOR SPEED
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SA I ♥ Wet Panties
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KEATON SIMONS
FRI. WEEKEND!
FRIDAY, OCTOBER 29
SATURDAY, OCTOBER 30
SUNDAY, OCTOBER 31
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SOUND TRIBE SECTOR 9
THE PROCUSSIONS (FRIDAY)
SACRED SCIENCE (SATURDAY)
FEATURING SAXTON • MC SCOTTROHEDRON
MING • FS (SUNDAY)
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TUESDAY, NOVEMBER 2
DOORS 6PM / SHOW 7PM • $19.50
COHEED AND CAMBRIA
UNDEROATH • 3
WEDNESDAY, NOVEMBER 3
DOORS 7PM / SHOW 8PM • $25.00
KASEY CHAMBERS
HOLLY WILLIAMS
THURSDAY, NOVEMBER 4
DOORS 7PM / SHOW 8PM • $20.00
CAMPER VAN BEETHOVEN
ENORCHESTRA
FRIDAY, NOVEMBER 5
DOORS 6PM / SHOW 9PM • $30.00
THE NEVILLE BROTHERS
SATURDAY, NOVEMBER 6
DOORS 8PM / SHOW 9PM • $35.00
ANGELIQUE KIDJO
WEDNESDAY, NOVEMBER 10
THURSDAY, NOVEMBER 11
DOORS 7PM / SHOW 8PM • $25.00
GOV'T MULE
FRIDAY, NOVEMBER 12
DOORS 8PM / SHOW 9PM • $23.50
ROBERT RANDOLPH AND THE FAMILY BAND
KYLE RIABKO
SUNDAY, NOVEMBER 14
DOORS 7PM / SHOW 8PM • $25.00
RYAN CABRERA
SKYE SWEETNAM
WEDNESDAY, NOVEMBER 17
DOORS 6PM / SHOW 7PM • $17.00
SIMPLE PLAN
MAE • PLAIN WHITE T'S
THURSDAY, NOVEMBER 18
DOORS 7PM / SHOW 8PM • $20.00
THE WAIFS
ERIN MCKEOWN
SATURDAY, NOVEMBER 20
DOORS 6PM / SHOW 9PM • $32.50
TOWER OF POWER
MONDAY, NOVEMBER 22
DOORS 7PM / SHOW 8PM • $20.00
THE JON SPENCER BLUES EXPLOSION
THE GOSSIP
MONDAY, NOVEMBER 22
DOORS 7PM / SHOW 8PM • $20.00
CALI COMM
DEL THA FUNKY HOMOSAPIEN
ACEYALONE, MIKAH 9 & ABSTRACT RUDE (PERFORMING AS HAIKU D'ETAT)
ZION-I
BUKUE ONE
FRIDAY, NOVEMBER 26
SATURDAY, NOVEMBER 27
DOORS 8PM / SHOW 9PM • $28.00
MICHAEL FRANTI AND SPEARHEAD
DJ SOULSALAAM (FRI ONLY)
NEW MONSOON (SAT ONLY)
SUNDAY, NOVEMBER 28
DOORS 6PM / SHOW 7PM • $22.50
MTV2 HEADBANGERS BALL
CRADLE OF FILTH
ARCH ENEMY
BLEEDING THROUGH
HIMSA
TUESDAY, DECEMBER 2
DOORS 7PM / SHOW 8PM • $22.00
KEANE
THE DEARS
FRIDAY, DECEMBER 3
SUNDAY, DECEMBER 5
FRI, DOORS 8PM / SHOW 9PM • $25.00
SUN, DOORS 7PM / SHOW 8PM • $25.00
OZOMATLI
SATURDAY, DECEMBER 4
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musiclistings

Mark Hummel

Blowin' My Horn (Electro-Fi)

Since arriving in the Bay Area three decades back, Mark Hummel has grown into one of the most formidable blues harmonica blowers on the planet. His command of the instrument — from high-pitched wails to deep, leather-lunged moans — is awesome, and he's a skillful vocalist to boot. He also carries one of the tightest combos on the road today. The prowess of Hummel and his Blues Survivors (guitarist Charles Wheal, bassist Steve Wolf, and drummer Marty Dodson) is evident in every Chicago shuffle, Louisiana boogaloo, swing groove, and sweaty slow blues on *Blowin' My Horn*, Hummel's first live CD, cut last fall at two clubs in Ontario, Canada. Originals by Hummel and songwriting partner Carroll Peery alternate with vintage material by Roy Brown, Frank Frost, Eddie Bo, Fleetwood Mac, Johnny Otis, Buddy Rich, and James Cotton, making for a winning variety of tempos and moods. Of special note is "100 Years," a previously unrecorded Jimmy Reed–style blues penned by Huey Lewis and Roy Rogers that borrows lines from Lewis's better-known "100 Years from Now." Veteran guitarist–turned–keyboardist Mel Brown sits in on several selections, fattening the band's sound with his organ, but even without him, the Blues Survivors are quite pleasingly plump. *Mark Hummel plays Sat/30, Cafe Van Kleef, Oakl. (510) 763-7711.* (Lee Hildebrand)

Maroons

Ambush (Quannum)

Something kinky's going on at Quannum H.Q. The West Coast's most talent-studded hip-hop label has been swapping around its roster like a glorious, funk-fueled love-in. Lyrics Born and Gift of Gab took their solo shots earlier this year; now Lateef the Truth Speaker and Chief Xcel are Maroons, moonlighting from their usual gigs with Latyrx and Blackalicious, respectively. *Ambush* pins Lateef's malleable flow on top of Chief's steel-rimmed beats, both as street as they are smart. It starts off with the plodding, martial title track, Lateef's monotone in lockstep with Chief's flute-driven break. While his voice starts warming up on the *Superfly* soul of "Matter of Time," Lateef hits full stride on the hip-rock of "Lester Hayes." The song — a clever battle metaphor on the Stickum-lathered former Raiders cornerback — is mercilessly neck-snapping, with Lateef getting aggressive over a cranky guitar riff. Gift of Gab makes an appearance on "Best of Me," the album's first single, and also on the sensual "Beautiful You." While Gab's tumbledown delivery hopscotches all over the beat, Lateef's vocals dance beside it diligently, and their divergent styles dovetail nicely. Lateef might not be the most innovative MC in the game, but his intuitive musicality keep him in sync with Chief's kaleidoscopic production. (Jonathan Zwickel)

Mail stuff for review to Sarah Han, Bay Guardian Building, 135 Mississippi St., S.F. CA 94107.

Saturday 30

From page 73

Laszlo *9pm-2am.* With DJ Kenneth Cole.
Levende *1710 Mission; 864-5585. 7-10pm.* With Eric Lacy. *10pm.* With various local and international DJs.
Live swing concert and party *Metronome Ballroom, 1830 17th St; 252-9000. 7:30pm, $16.* Live swing concert, beginning lessons, and a party.
Mexican Bus *Board at Chevy's Restaurant, 201 Third St; 543-8060. 9:15pm-2am, $38 (includes cover charges), reservations required.* Come aboard this bus for a dance club tour that takes you to three clubs featuring live Latin and Caribbean music.
Mezzanine *10pm.* With live DJs.
Mile High Club *EZ5, 682 Commercial; 362-9321. 10pm-2am, free.* Jet set lounge sounds with Fletcher and Joel.
Misturada *Make-Out Room. 9pm-2am, $5.* Afro-Latin beats and Brazilian rhythms with Vanka and guests.
Nickie's BBQ *9pm.* Rotating weekly DJs.
Om *DNA Lounge. 10pm, $15-20.*
One Scary Night *Mighty. 9pm.* With Kerri Chandler, Andy Caldwell, and Capitol A.
Pink Sock *Cherry Bar and Lounge. 9pm, $7.* Post-punk, new wave, and hip-hop.
Push Pop! *Club Deluxe. 10pm, free.* Retro-futuristic pop.
Release *1015 Folsom. 10pm-7am, $20.* With special guest DJs.
Rhythm Method *Shadow Lounge, 299 Ninth St; 252-3334. 10pm-4am.* Drum 'n' bass.
Rocket *Cat Club. 9pm-3am.* Rock, indie, punk, and more.
Royale *10pm-2am, free.* With Zatch.
Run *Blind Tiger. 10pm-2am.* Presented by Bay Area Natives and Visa Vis.
Russian Bear *939 Clement; 752-8197. 8:30pm, $10.* European and Russian music, dance, and disco.
Safe *The Top. 10pm-2am.* Broken beat, techno, house, 2-step, and nu-jazz styles with Mikebee, Jason Greer, Subtek, Jamin, Just-One, and guests.
Salsa Cubana *Ganesh. 2700 16th St; 437-9240 10pm-2am, $10.* With Descarga Caliente.
1751 socialclub *9pm-2am, $10.* Pop hits, hip-hop, and R&B.
Silent *Il Pirata, 2007 16th St; 626-2626. 9pm-2am. $5-10.* Drum 'n' bass with residents Mr. Moonlight, Atom, David Leesure, the Professor, and guests.
Solid Saturdays *Lingba Lounge. 9pm-2am, free.* Deep house and jungle with J Paul and friends.
Sopi *Jillian's, 101 Fourth St; 369-6100. 9pm-2am.* Hip-hop, R&B, urban grooves, and reggae with DJs Marlin Adili and Rob Reyes.
Soul-phisticated *RoHan Lounge. 9pm-1am, free.* DJ Choe spins hip-hop, funk, reggae, and rare groove.
Suede *383 Bay; 399-9555. 9pm-2am, $10-15.* House and hip-hop.
Sugar *The Stud. 9pm.* House with Ellen Ferrato and Leonard.
Suite one8one *9pm-4am, $20.* With live DJs.
Texture *Glas Kat. 9:30pm-3:30am.* House, classic soul, urban grooves, and '70s and '80s retro funk with residents.
Unidy.com *Fuse. 9pm.* Soulful house.
Velvet Lounge *9pm, $10.* '70s, '80s, modern rock, and funk with DJ Bumper.
Wish *1539 Folsom; www.sf-vibe.com. 9pm-2am.* With Tal M. Klein.

Bay Area

Radio *435 13th St, Oakl; (510) 451-2889. 10pm-2am.* '70s and '80s glam, rock, and pop.
Reagan Years *Ruby Room. 10pm-2am.* '80s music.

sunday 31

Rock/blues/hip-hop

Andre DeVito Band *Lou's Pier 47, 300 Jefferson; 771-5687. 8pm, $5.*
Jello Biafra, Melvins, BellRays, Slim Cessna's Auto Club, Fleshies, Comets on Fire *Slim's. 8pm, $18.* Alternative Tentacles Halloween show. See 8 Days a Week, page 58.
Big Jim Sprankle *Biscuits and Blues. 8:30pm, $7.50.*
Blues Power *Saloon. 4pm.*
Cramps, Eagles of Death Metal, Davie Allan and the Arrows, Gore Gore Girls *Warfield. 8pm, $25.* See 8 Days a Week, page 58.
Galaxxy Chamber, Radio Star, Whipcraft *Cherry Bar and Lounge. 8pm, $6.*

Continued on page 76

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musiclistings

Sunday 31

From page 75

Giant Sand, Handsome Family *Great American Music Hall. 9pm, $15.*
Hans Grüsel's Kränkenkabinet, Diatric Puds, Tarantism, Brutallo's 'Horror Camp,' DJ Nathalie *Hemlock Tavern. 9pm, $6.*
Hightower, Night After Night, Hot Black Desiato *Parkside. 10pm.*
Mission-Players *Boom Boom Room. 9:30pm, $5.*
Johnny Nitro *Saloon. 9:30pm.*
Sound Tribe Sector 9, Ming and FS *Fillmore. 9pm, $25.*
Stockholm Syndrome *Independent. 9pm, $17.*
Taos Hum, Hair Supply *Red Devil Lounge. 8pm, $8.*
Tourist *Madrone Lounge. 7pm, free.*
2 Me, Abandon Theory *Ireland's 32. 9pm.*

Bay Area

'Blake's Unplugged' *Blakes. 6pm, $6.* With Crypt Orchid, Omissa, Nonfiction, As She Burns, Red Horizon, Circle of 5th, Point-Three, Gratis, Hazerfan, Charlotte Summer, Sol Ascending, Faced, Savage Machine, Elicit, Roadside Attraction, Point Taken, Breakpoint, and LeNero.

Jazz/new music

Don Asher and Waldo Carter *Moose's. 11:30am-2pm.*
Bill 'Doc' Webster Band *Les Joulins. 8pm.*
Mike Greensill and Ruth Davies *Moose's. 7pm.*
Sony Holland *Canvas Gallery. 8pm, $3.*
Victoria Hughes *Top of the Mark. 10am-2pm.*
Jason Myers Trio *Houston's, 1800 Montgomery; 392-9280. 6pm.*
Miles Ahead *Cafe International, 508 Haight; 552-7390. 4-9pm, free.*
Sam Grob-Heintz Trio *Johnny Foley's. 9pm.*
San Francisco Jazz Festival *Florence Gould Theatre, California Palace of the Legion of Honor, 34th Ave and Clement; 788-7353, www.sfjazz.org. 2pm, $25.* With Dena DeRose. *Palace of the Fine Arts Theatre, 3301 Lyon; 788-7353, www.sfjazz.org. 2pm, $5-15.* With Dmitri Matheny Group; *7pm, $26-52.* With Dianna Reeves.
'Sunday Dinner and Jazz Series' *First Crush, 101 Cyril Magnin; 982-7882. 6pm, call for reservations.*

Bay Area

Rachelle Farrell *Kimball's East. 5 and 8pm, $30.*
'Happy Hour Hangs' *Jazzschool, 2087 Addison, Berk; (510) 845-5373. 7:30pm, free.* With the David Michel-Ruddy Quartet.
Abdullah Ibrahim *Yoshi's. 2 and 8pm, $5-20.*
Jim Grantham Jazz Quartet *Coffee Mill, 3363 Grand, Oakl; (510) 465-4224. 3-6pm.*
'Marco Eneidi Festival' *1510 Eighth St Performance Space, 1510 Eighth St, Oakl; (510) 893-2840. 8pm, $10.*
'Reggae and Jazz Fusion' *Linen Life Gallery, 6635 Hollis, Emeryville; (510) 507-2955. 7pm, $10.*
'Sunday Jazz Jam Session' *Bluesville, 131 Broadway, Oakl (510) 893-6215. 7pm.*
Susan Muscarella Trio *Jazzschool. 4:30pm, $12-18.*
'Vince Wallace Curbop' *Coffee Shop SR-71, 377 17th St. Oakl; (510) 502-1485. 1-4pm, free.*

Folk/world/country

Bob Rubin *Music Store, 66 West Portal; 664-2044. 4-6pm, $5.*

Bay Area

'Fun with Finnoula' *Beckett's. 9:30pm.*
'Phil Ochs Song Night' *Freight and Salvage Coffee House. 8pm, $18.50.*
'Starry Irish Music Session' *Starry Plough. 8pm.* With Shay Black.

Dance clubs

Barefoot Boogie *Rhythm and Motion Studio, 1133 Mission; 820-1452. 8:15-11:15pm, $7.* Eclectic dance music.
Bionic *Pink, 2925 16th St, www.pinksf.com. 10pm-2am, $5.* With DJs Solar, Mark E. Quark, and Iz.
Booty Base *Beauty Bar. 9pm-2am.* Old school electro and future sounds of Germany, Detroit, and Miami with Margarita.
Bossa Nova Sundays *Club Deluxe. 10pm.* Live, smooth jazz.
Boys of L8 *Laszlo. 9pm-2am.* With Uphonic and Paul the FanMan.
Built for Speed *Hush Hush Lounge. 9pm, $5.* Rock n roll.
Club Havana *Jelly's. 4pm, $8.* With Orquestra Borinquen and DJ Ivette Fuentes.
Club Six *9pm-2am.* Halloween-themed party.
Detroit *Skylark. 9pm-2am, free.* Garage rock, techno, hip-hop, Motown, deep house, jazz, electro, and ghettotech with DJs Baby Daddy, 12 Mile, Domingo Yu, and rotating guests.
Dub Mission *Elbo Room. 9pm, $7.* With Heavyweight Dub Champion featuring APOSTLE, Stero Lion, Illnaughty, Totter Todd, Resurrector, Patch, and DJ Sep.
Eight O'Clock Hop Dance Party *Metronome Ballroom, 1830 17th St; 252-9000. 6:30pm, $15.* Lindy lesson and dance party.
Endup "T-Dance," *6am-8pm.* With DJs Vince, Adrian, Charlotte the Baroness, David Harness, and weekly guests. "Devotion," *8pm-4am, $10.* House music with DJ Ruben Mancias and guests.
Fuse *9pm.* Live hip-hop with 6th Sense.
Harry Denton's Starlight Room *Midnight, $5.* With DJ Dave Gillis.
Mundo *Lingba Lounge. 7pm-2am, free.* Salsa, Afro-beat, cumba, Brazilian, and dancehall with Don Bustamante and El Doctor.
Rebirth *330 Ritch. 10pm.* Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.
Rise *Cafe Cocomo. 6am-6pm, $15-20.* House, dance, and trance.
Salamat Sundays *Club Tropi Gala, 358 Ocean; 282-7910. 9pm-2am, $12.* Latin-fused Middle Eastern music with DJ Medi and the Arabian Knights Band.
SalsaCrazy Sunday *Metronome Ballroom. 6:30-11pm, $15.* Salsa dance social and dance lessons.
Salsa Sundays *El Rio. 3-8pm, $8.* Salsa dances classes and live music.
Shack Up! *Arrow. 10pm-2am, free.* Indie, art rock, soul, psychedelic, new wave, and funk with Tony Machine, Charles Kutch, and Melanie Valentine.
Sho'Nuff Sunday Soul Sessions *Dalva. 9pm-2am.* With DJ Kevin Consuelo and host Dirty Ernie Harrell.
Spundae *1015 Folsom. 9pm-6am, $5.* With rotating DJs and special guests.
Spunk *The Stud. 11pm-3am.* With DJs Native and Sysko.
Storytelling Night *Odeon Bar. 7pm-2am.* Hosted by Jerico Reese.
Sundance Saloon *Space 550. 6-11pm, $5.* A country-western dance event.
Sunday School *Cat Club. 9pm-3am, $3.* Independent and underground hip-hop.
Top "Future Roots," *7-10pm.* With Kevin Keiper and Jim Huckin.

Bay Area

Kingman's Lucky Lounge *3332 Grand, Oakl; (510) 465-KING. 8:30pm, free.* With DJ Soulbutter.
King of Kings *Shattuck Downlow. 8pm-2am, $5.* Reggae dance night with DJ Smoky and guests.
Platinum Rock *Ruby Room. 10pm-2am.*
Repenthouse *Radio, 435 13th St, Oakl; (510) 451-2889. 10pm-2am.*
Salsa con Sabor *Cafe de la Paz, 1600 Shattuck, Berk; (510) 843-0662. 7-11pm, $5.*
El Sotano *Blakes. 9:30pm, $5.* With DJ Waltdigz and Noisex.
Sunday School *Ivy Room. 7pm, $3.*

monday 1

Rock/blues/hip-hop

Bachelors *Saloon. 9:30pm.*
Glenn Tilbrook and the Fluffers *Cafe du Nord. 9pm, $15.*
Jimmy Eat World, Recover, Emanuel *Fillmore. 8pm, $20.* See 8 Days a Week, page 58.
Marilyn Manson *Warfield. 8pm, $41.50.*
Buddy and Judy Miller, Kevin Welch, Kieran Kane *Slim's. 9pm, $16.*
Natasha James Band *Biscuits and Blues. 8:30pm, $5.*
Winston Tong with LX Rudis, Chaotron with Monique Magdalena, Kwisp, Voodoo Cabaret *Hush Hush Lounge. 9:30pm, $5.*
'Ubi's Blues Jam' *Brainwash. 8pm.*
VHS or Beta, Fever, Colour *Bottom of the Hill. 9pm, $10.*
'Viv and a Movie' *Red Devil Lounge. 7pm, $5-10.*

Bay Area

Steve Gannon Band *Blakes. 9:30pm, $2-4.*

Jazz/new music

Bishop Norman Williams Quintet *Les Joulins Jazz Bistro. 8pm.*
Contemporary Jazz Orchestra *Jazz at Pearl's. 8:30 and 10:30pm, $10.*
Eaton-Barics Quintet *Bruno's. 9:30pm, $6.*
Eric Berman *Butterfly, Pier 33, Embarcadero at Bay; 864-8999. 7pm.*
Marcus Shelby Jazz Orchestra *Intersection for the Arts, 446 Valencia; 626-2787. 8pm, $12-15 sliding scale.*
Monk's Music *Simple Pleasures Cafe. 8pm, free.*
Eric Shifrin *Washington Square Bar and Grill. 7pm.*

Continued on page 78

ELIXIR HALLOWEEN BASH
SATURDAY, OCTOBER 30TH
COSTUME CONTEST AT MIDNIGHT
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Sin City Aurora Snow & Sin City Hannah Harper
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Wicked Kaylani Lei
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Elegant Angel Tiffany Mynx
Fri Oct 29, 6-9pm
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Features Live nude shows and dancing, Open till 4am

EVENTS

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SHENANIGANS, SPIRITS, SHOWTIME
THURSDAY, OCTOBER 28TH
THE "LOUNGE" HAPPY HOUR
THE FUTURE PRIMITIVE SOUND PRESENTS
THE MONEY$HOT
FRIDAY, OCTOBER 29TH
SOUL CLAP
WITH DJS POS RED AND SAKE-ONE
A LIVE PERFORMANCE WITH
ELEMNOP
DJ C-LO + SPECIAL GUESTS
SATURDAY, OCTOBER 30TH
THE MILK BAR PRESENTS
THE JAH WARRIOR SHELTER HI-FI
DJS JAHYZER, IVIER, AND IRIE DOLE
DOORS AT 10PM LADIES FREE BEFORE 11PM
SUNDAY, OCTOBER 31ST
SUSHI SUNDAYS HALLOWEEN SPOOKFEST
4:30 SPARROWS POINT
5:30 SISTAS IN THE PIT
6:30 A BAND CALLED PAIN
7:30 BLACK SUN
8:30 POISINJETTGUNZ
GET DRESSED UP TO ROCK OUT!
AND AT 10PM
MORE HALLOWEEN MAYHEM WITH
DJS PAUL CAREY & IVRY
MONDAY, OCTOBER 28TH
FECAL FACE DOT COM PRESENTS
THE LONNIE TOFT SKATE CLUB
WITH DJ TED SHRED. AWESOME!
TUESDAY, OCTOBER 29TH
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BLESS UP
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THURSDAY OCTOBER 28TH
MILK (1840 HAIGHT@STANYAN)
MONEY$HOT
HIP HOP, DANCEHALL, BREAKS WITH
ROMANOWSKI
B-LOVE
ENKI
9PM-2AM COVER $5

HEADQUARTERS
Monday-Thursday 12-7pm
Friday-Sunday 11-7:30pm
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a special installment w/ kaiser pond., massive selector, fresco, & fatsouls bringing you
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with DJ Spinna and Bobbito
Stevie Wonder gets mixed, covered, sliced, and diced
info: massiveselector.com
Saturday Oct. 30
FATSOULS & RELEASESF present
a night of classic house with
KERRY CHANDLER
(champion, kingstreet studios, NYC)
and Capitol A (sylk130, jazzanova)
Andy Caldwell (naked music, Uno records)
info: fatsouls.com
Thursday Nov. 4
SNOW
dj grooves and films for boarders, skiers, & anyone who likes a funky beat
info: dimension0.com
Friday Nov. 5
FULL CIRCLE
a weekly fusion of house, nu-jazz, breakbeat, and electrolonk.
Grand Opening
the legendary RON TRENT (usg, prescription)
MFR (transport)
DJ Said (ibadan)
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MIGHTY 119 Utah @ 15th st
www.mighty119.com

music listings

Monday 1

From page 76

Bay Area

Dave Eshelman's Jazz Garden Big Band *Yoshi's. 8 and 10pm, $10-15.*

Folk/world/country

Bay Area

Traditional Irish music session *Starry Plough. 9pm, free.*

Dance clubs

Club Dread *StudioZ.tv. 10pm-3am, $5, ladies free before 11:30pm.* Reggae and dancehall.
Fuse *9pm.* Downtempo.
Grateful Dead Jams *Nickie's BBQ. 9pm-2am.* Dark Star Dan plays rare Grateful Dead tracks.
Gypsy's Curse *Beauty Bar. 10pm-2am, free.* With Pandora and DJ Arusha.
Harry Denton's Starlight Room *Midnight, $5.* With DJ Sammi.
Hush Hush Lounge *9pm-2am, free.* New live music.
Industry Night *Fluid. 9:30pm-2am, free.* With guest DJs.
Jukebox Mondays *Madrone Lounge. 6-9pm, free.*
Lingba Lounge *8pm-midnight, free.* Downtempo lounge beats with Bee Dub, Efrem, and Devlin.
Manik Mundae *Skylark. 8pm-2am.* With Didie Kelli and guests.
Meta4 *Amnesia. 10pm-2am, free.* Dub, reggae, hip-hop, breakbeat, jungle, and drum 'n' bass.
Mondango *Dalva. 9:30pm, free.* Rare funk, soul, jazz, and world music with DJ Motion Potion and guests.
Pepperpot *Ganesh, 2700 16th St; info@jouvay.com. 9pm.* Caribbean riddims with DJs Complex and guests.
Punk Rock Sideshow *Hemlock Tavern. 9pm.* DJ Tragic and Duchess of Hazzard spinning punk from the '70s, '80s, and more.
Redwood Room *8pm-midnight.* Jazz with Consuelo Kevin.
Rock Box *The Attic, 3336 24th St; 643-3376. 9pm, free..* Big booty beats with DJ Walter Matthau, Jimmy James, and Steve Mac
Sex, Sexx, and More Sexxx *Delirium. 10pm-2am, free.* Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv
Solid Lounge *Wish, 1539 Folsom; 278-9474. 7pm-2am, free.* Downtempo, lounge, and groove with M. Klein, Chardmo, and guests
Soul Bounce *The Stud. 10pm.* Hip-hop, groove, and house with DJ Mando
Soul Café *Gravity, 3251 Scott; 776-1928. 9:30pm, $5.* Funk, soul, R&B, and hip-hop with DJ Jerry Ross and Daniela.
Soul House *Red Eye Lounge, 1337 Mission; 437-1337. 9pm-2am, $5, free before 11pm.* House music with DJs Tune, Abdul, and Mike Anon.
Top "Unhappy Hour," *7-10pm, free.* '80s rock, new wave, and pop with DJ Jasun, Brett, and Michael. "Sumo," *10pm-2am, free.* Hip-hop, dancehall, ragga, soul, funk, and more.
Tunnel Top *10pm-2am.* Jazz with DJ David Boyce.
Vroom *El Rio. 8pm-midnight, $2.* Punk, funk, and soul.

Bay Area

I Don't Like Mondays *Ivy Room. 7pm, free.*
Mystery Night *Ruby Room. 10pm-2am.*
Not Your Daddy's Cadillac *Cafe Van Kleef, 1621 Telegraph, Oakl; (510) 763-7711. 10pm-2am, free.* With DJ Kitty, Prozack Turner, and friends.
Think Tank *Shattuck Downlow. 9:30pm-2am, free.* Funk, soul, rock, downtempo, and breaks.
Underground Lounge *Radio, 435 13th St, Oakl; (510) 451-2889. 10pm-2am.* Psycho '60s and porno '70s.

tuesday 2

Rock/blues/hip-hop

Axolotl, Mininokoto *Hemlock Tavern. 10pm, $5*
Coheed and Cambria, Underoath, 3 *Fillmore. 7pm, $19.50.*
Fat Tuesday Party *Biscuits and Blues. 8:30pm, $7.50.*
Foregone Contusion *Ireland's 32. 9pm.*
'Guitar Player Magazine' night *Boom Boom Room. 9:30pm, $7.* With Eric McFadden and friends.
Nicole McRory *Johnny Foley's. 9:30pm, free.*
Urban Warrior, Cubana *Red Devil Lounge. 7pm, free with proof of voting.*

Bay Area

Connexion *Ivy Room. 8pm, free.* With DJs Kitty and Jacob.
Surreal *Fourth Street Tavern. 9:30pm.*

Jazz/new music

Bossa Suave Brazilian Jazz *Lingba Lounge. 8pm.*
Chris Huson *Washington Square Bar and Grill. 7pm.*
Kim Nalley Quintet *Jazz at Pearl's. 8:30 and 10:30pm, $10.*
Larry Douglas Quintet with Cecil Wells *Les Joulins Jazz Bistro. 8pm.*
Billy Philadelphia *Moose's. 7:30pm.*
Ricardo Scales *Top of the Mark. 7pm.*
Stompy Jones *Broadway Studios. 9:15pm, $10.*

Bay Area

Mindi Abair *Yoshi's. 8 and 10pm, $10-20.*
Peter Barshay, Andre Bush *Downtown. 8pm.*
'Jazzschool Ensemble Tuesdays' *Jupiter. 8pm, free.*

Folk/world/country

Acoustic open mic *Axum East, 1233 Polk; 474-7743. 7-10pm.*
Bat Makumba, DJ Felina *Elbo Room. 9pm, $6.*
Barry O'Connell, Vinnie Cronin *Plough and Stars. 9pm.*
Tinariwen, Ramatou Diakite, Markus James *Great American Music Hall. 8pm, $20.* See 8 Days a Week, page 58.

Bay Area

Starry Plough open mic *Starry Plough 7:30pm. free*

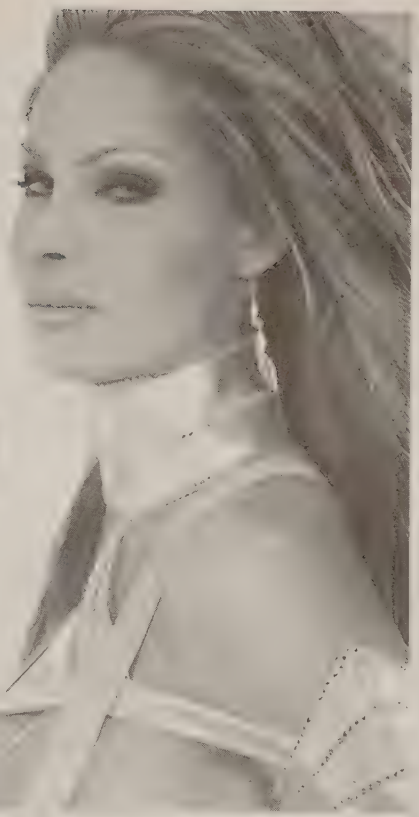
Dance clubs

Asia/Africa/Arabia *Nickie's BBQ. 9pm-2am.* DJ Cheb I Sabbah spins a blend of international music.
Ay Karamba Salsa *Glas Kat. 7:45pm-2am.* Live salsa bands, Latin DJs, and dancing.
Beauty and the Beat *Beauty Bar. 9pm-2am.* With Dave Skywalker.
Broke as Fuck *26 Mix. 10pm-2am, $2.* Hip-hop and original breaks with DJs Ocir, Centipede, and 4aM.
Dark Rum *Tunnel Top. 10pm.* Latin music
Development *AsiaSF. 10pm.* Reference, Raygun, and Mykul Crane spin breakbeat and house
Elevator in the Brain Hotel *Sublounge. 9pm-2am, free.* Indie pop and rock with DJ Doublekick and guests.
Exist *Wish, 1539 Folsom; 278-9474. 7pm-2am, free.* Hip-hop, lounge, downtempo, and more.
Feel Good *Soluna Cafe and Lounge, 272 McAllister; 621-2200. 9pm-1am, free.* R&B and soul with Mai-Lei and Sake1.
Fling *El Rio. 8pm-midnight, free.* Queer and trans danceclub featuring hip-hop, Brazillian, old-skool, neo-soul, deep house, world beat, and more
Fuse *9pm.* Turntablism.
Harry Denton's Starlight Room *Midnight, $5.* With DJ Sammi.
Hush Hush Lounge *7-9:30pm, free.* Happy hour. "Scenepoint," *9:30pm-2am, $3.* Music mash with DJ Vinsol.
Industrial Strength *Dragon Bar, 473 Broadway; 834-9383. 9pm-2am, free.* Hip-hop.
Jukebox Tuesdays *Madrone Lounge. 6-9pm, free.*
Levende *1710 Mission; 864-5585. www.levendesf.com. 7pm.* Slow jams with DKSF.
Lo-blo *Arrow. 10pm-2am, free.* Rock, pop, hip-hop, and more with Fletcher and guests.
Mayonnaise *Skylark. 10pm-2am, free.* House with Chonky T. Janikowski, J-Fi, Melyss, Tonic, and special guests.
Music to Rock Your Soul *Dalva. 9pm-2am.* With Mighty Mr.
Phuturo *The Top. 10pm-2am, $5.* Drum 'n' bass with DJ Phunkateck.
Sadie's Flying Elephant *491 Potrero; 55[illegible]. 9pm-2am, free.* Honky-tonk, bluegrass, western swing, or country with Blaze Orange and friends
Shutter *330 Ritch. 10pm.* Goth, post-punk, and more.
Taco Tuesdays *Luna Lounge, 1192 Folsom; 626-6043. 5-10pm.* House music with M3, Anthony Garlic, and Chulada
Toke Tuesdays *Am[illegible] Bar, 1 Sixth St; 543-3505, www.amu-bar.com. [illegible]am, free.* With Dawn of Sound.
TrannyShack *The Stud. 10pm-3am.* A drag show with hostess Heklina.

Bay Area

Good Times *Radio, 435 13th St, Oakl; (510) 451-2889. 10pm-2am.* With Kitty and Sean spin '70s pop, funk-rock, and more.

Continued on page 80



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w/ORELODE

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HAPPY HOUR til 9pm Every Night

$3 Well-call-it Drinks!

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DJ DAVID CARVALHO & Friends

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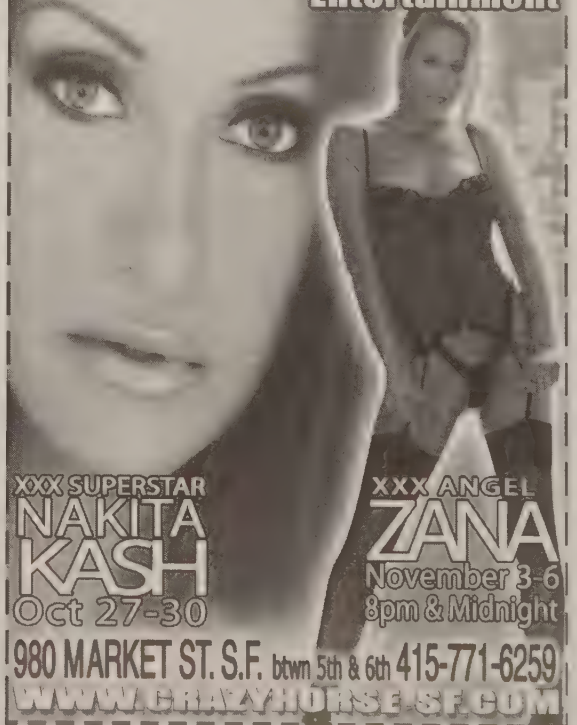

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Oct 27-30

XXX ANGEL ZANA

November 3-6

8pm & Midnight

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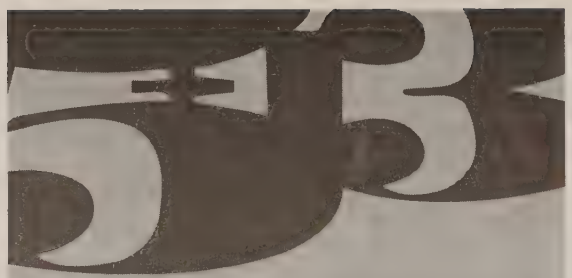

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Works by Mitch Marcus, Sylvain Carlon, Ches Smith, Graham Connah

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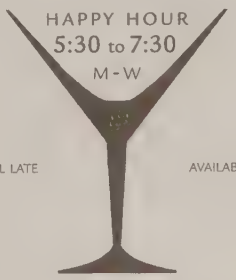

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parking: call City Park 415/255-3909
for tickets by fax info. call 415/255-0333

WED. OCT. 27
DOORS 8:30 / SHOW 9 • $25 ADVANCE / $30 DOOR
GLOBAL TAM TAM AND ECHOES OF AFRICA PRESENT
ALPHA BLONDY
LUNA ANGEL
ADV. TIX @ BISSAP BABOBAB—2323 MISSION ST.

FRI. OCT. 29 • DOORS 8 / SHOW 9
$14 ADVANCE / $14 DOOR
THE VANDALS
THE GODAWFULS
UNDERMINDED

SAT. OCT. 30 • DOORS 8 / SHOW 9
$14 ADVANCE / $14 DOOR
HOT SNAKES
RED EYED LEGENDS
DAN SARTAIN

KALX WELCOMES SUN. OCT. 31
DOORS 7 / SHOW 8 • $18 ADV. / $18 DOOR
ALTERNATIVE TENTACLES 25TH ANNIVERSARY
CELEBRATING 25 YEARS OF CULTURAL TERRORISM
JELLO BIAFRA W/THE MELVINS
THE BELLRAYS
SLIM CESSNA'S AUTO CLUB
FLESHIES • COMETS ON FIRE

WED. NOV. 3 • DOORS 7:30 / SHOW 8
$15 ADVANCE / $15 DOOR
GOGOL BORDELLO
PERSEPHONE'S BEES
FULL MOON PARTISANS

FRI. NOV. 5 • DOORS 8 / SHOW 9
$15 ADVANCE / $15 DOOR
ARM AND EXTRAVAGANZA TOUR
SUBTLE
ONIBABA FEATURING MIKE PATTON,
KID606 AND ZACH HELLA
FROG EYES • DJ ODD NOSDAM

SAT. NOV. 6 • DOORS 8 / SHOW 9
$12 ADVANCE / $14 DOOR
MOVING UNITS
KILL ME TOMORROW
CHINESE STARS

THURS. NOV. 11 • DOORS 7:30 / SHOW 8
$13 ADVANCE / $13 DOOR
LOS MOCOSOS
BUCHO

FRI. NOV. 12 • DOORS 8 / SHOW 9
$13 ADVANCE / $15 DOOR
LES SAVY FAV
COBRA HIGH • SMOKE AND SMOKE

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for tickets by fax info. call 415/885-0750
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THURS. OCT. 28 • DOORS 8:30 / SHOW 9
$13 ADVANCE / $15 DOOR
METRIC
VON IVA • MINIPOP

FRI. OCT. 29 • $24 / $36 VIP
2 SHOWS: DOORS 7 / SHOW 8 • DOORS 10 / SHOW 10:30
SF JAZZ FESTIVAL 8-3 SUMMIT
JIMMY McGRIFF
MASTERS OF GROOVE
feat. REUBEN WILSON
WWW.SFJAZZ.ORG FOR INFO & TICKETS

SUN. OCT. 31 • DOORS 8 / SHOW 9
$15 ADVANCE / $15 DOOR
GIANT SAND
THE HANDSOME FAMILY

TUES. NOV. 2 • DOORS 7 / SHOW 8
$20 ADVANCE / $20 DOOR
FESTIVAL IN THE DESERT TOUR
TINARIWEN
RAMATOU DIAKITE
MARKUS JAMES

GUARDIAN WELCOMES WED. NOV. 3
DOORS 7:30 / SHOW 8
$13 ADV. / $15 DOOR
SLEEPYTIME
CORILLA MUSEUM
SECRET CHIEFS 3
$3 MGD DRINK SPECIAL!

THURS. NOV. 4 • DOORS 7 / SHOW 8 • $20
SF JAZZ FESTIVAL—NU JAZZ FROM NORWAY
JAGA JAZZIST
SUPERSILENT
WWW.SFJAZZ.ORG FOR INFO & TICKETS

FRI. NOV. 5 • DOORS 8 / SHOW 9
$18 ADVANCE / $18 DOOR • SEATED!
HAWAIIAN SLACK KEY GUITARIST
PATRICK LANDEZA
SALLY VAN METER
CYRIL PAHINUI

SAT. NOV. 6 • DOORS 8 / SHOW 9
$12 ADVANCE / $14 DOOR
TED LEO/PHARMACISTS
LUCERO • THE LASHES

MON. NOV. 8 • DOORS 7:30 / SHOW 8
$16 ADVANCE / $16 DOOR
...AND YOU WILL KNOW US
BY THE TRAIL OF DEAD
DANCE DISASTER MOVEMENT
FORGET CASSETTES

TUES. NOV. 9 • DOORS 7:30 / SHOW 8
$13 ADVANCE / $15 DOOR
RICHARD BUCKNER
DAMIEN JURADO
THE WESTERN STATES

WED. NOV. 10 • DOORS 7:30 / SHOW 8
$20 ADVANCE / $20 DOOR
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THE TIGER LILLIES

All ages always! Great food! Great music! *Dinner tickets with reserved seating available at all shows. Limited Seating* Box offices open 10:30am - 6pm Mon. thru Fri. & show nights. *($1 service charge)* Tickets on-line www.virtuous.com, all Tickets.com outlets 415/478-2277 Rasputin Music *Slim's tickets available at GAMH box office and GAMH tickets available at Slim's box office.* Limited access/seating for disabled

eventslistings

Tuesday 2

From page 78

Kingman's Lucky Lounge *3332 Grand, Oakl; (510) 465-KING. 9pm, free.* Jazz, soul, and rare grooves with DJ Jrs.
Ruby Room *10pm-2am.* Punk, power pop, and breakbeats.
Spitfiyah *Blakes. 8pm, $5.* Reggae, dancehall, and soca.

events

Events listings are compiled by Laurie Koh. See 8 Days a Week for information on how to submit items to the listings

thursday 28

Around town

'Mole Tasting Contest' *Mission Cultural Center 2868 Mission; 643-2785, www.missionculturalcenter.org. 6-9pm, $5-10.* Taste and help judge spicy entries by daring mole chefs.
'Remix Hotel' *W Hotel. 181 Third St; www.remixhotel.com. 4-10pm, free.* See 8 Days a Week, page 58. Through Sat/30

friday 29

Around town

'First Annual San Francisco Tattoo Entertainment Expo' *Nob Hill Masonic Hall, 1111 California, www.electricinkpromotions.com. 4-9pm, $10-25* Hundreds of tattoo artists show their work at this event also featuring dance performances, barbecue contests, and music. Through Sun/31
'Harvest Festival' *San Francisco Botanical Garden, Golden Gate Park, Ninth Ave at Lincoln; 661-1316, ext 354, www.sfbotanicalgarden.org. 3-9pm, free.* Create ghoulish masks and sample seasonal foods.
'New Photographs by Sebastiaõ Salgado' *Jewish Community Center, 3200 California; 292-1233, www.calacademy.org. 8pm, $6-8.* The renowned photographer presents ecological works from his new series, "Genesis: Images of the World."
'Remix Hotel' *W Hotel. 181 Third St; www.remixhotel.com. 4-10pm, free.* See Thurs/28.

saturday 30

Around town

'Japanese American Woman Artists of the Bay Area' *Japanese American National Library, 1675 Post; 567-5006. 1:30-3pm, free.* Artists Ruth Okimoto, Keiko Nelson, and others discuss identity and art.
'Remix Hotel' *W Hotel, 181 Third St; www.remixhotel.com. 4-10pm, free.* See Thurs/28.
'San Francisco Tattoo Entertainment Expo' *Nob Hill Masonic Hall, 1111 California; www.electricinkpromotions.com. 11am-11pm, $10-25.* See Fri/29.
'Soapbox Pre-Race Party' *El Rio, 3158 Mission; 282-3325, www.elriosf.com. 10pm, $7.* Black Furies, the Nads, and Western Dark perform at this Halloween-themed send-off for speed demons risking all (see Sun/31). See Sonic Reducer, page 53.

Benefits

'At Home with Art' *240 Sanchez; femina_potens @yahoo.com. 11am-4pm, donations accepted.* A reception and exhibition in support of street artist Barry who creates at Sanchez and Market Streets.
'Roadworks' *Carolina St. between 15th and 16th Sts; 565-0545, www.sfcb.org. Noon-4pm, free.* Several expert printmakers press works with a steamroller at this block party, which benefits the San Francisco Center for the Book.
'The Spiral Dance' *Herbst Pavilion, Fort Mason, Marina at Laguna; 820-3238, www.reclaiming.org. 7:30pm, $15-50 sliding scale.* Participate in this cycle-of-life dance in celebration of witches' New Year; the event benefits spiritual organization Reclaiming.

Continued on page 84

Make-Out Room

WED. OCT 27 8:30PM $3
MINNIE WILDE'S FOXY FRENCH DISCO
NEW FRENCHY STYLES DEBUT IN OUR MINI FASHION PARADE WITH SPECIAL GUEST,
FOXY DJ JEFRODESIAC
GET YOUR DANCIN' BOOTS ON!

THURS. OCT 28 8:30
GLAMARAMA PRESENTS UNISEXY HALLOWEEN PARTY!
A MONTHLY DANCE PARTY FOR BOYS AND GIRLS! FEATURING
DJS CHICKEN AND JOHNNY KAT,
GLAMOUR HAIR MAKE-OVERS AND MORE! A SPOOKTACULAR MIDNIGHT SHOW FEATURING THE DARLEENS, SUPPOSITORI SPELLING, JORDAN L'MOORE, AND JOHNNY KAT AS YOUR (GHOST. DJ CHICKEN AND MR. ANTHONY PROVIDE AURAL TRICKS AND TREATS. MISTRESS MEGAN AWAITS YOU AT THE DOOR. $5 COVER

EVERY FRIDAY & SATURDAY
HAPPY HOUR 6-10PM
$2 PBR/$3 WELL & TAP/$2 SHOT SPECIALS

FRI. OCT 29 10PM
B-LOVE (CRUCIAL, FUTURE PRIMITIVE)
& ROTATING TURNTABLE TEACHERS PRESENT:
BLESSED
A FUNK, HIP-HOP, DANCEHALL, LATIN THANG

SAT. OCT 30 10PM $5
"MISTURADA"
SALSA REGGAETON CUMBIA SAMBA LATIN HOUSE RUMBA BOSSA BEATS LATIN HIPHOP BATUCADA MERENGUE SOCA
DJ VANKA & SPECIAL GUEST DJS
DON BUSTAMANTE & TOM THUMP

SUN. OCT 31 8:30 $5 (FREE FOR THOSE IN COSTUME)
THE MAKE-OUT ROOM PRESENTS:
THINGS THAT GO BUMP & GRIND IN THE NIGHT
WITH **FAMOUS SAN FRANCISCO BURLESQUE ORCHESTRA W/ MC MAD V DOG.**
COSTUME AND AMATEUR STRIP-TEASE CONTEST WITH FABULOUS PRIZES! SIGN-UP WITH THE BARTENDER UPON ARRIVAL

MON. NOV 1 FREE
ALL SAINTS DAY HAPPY HOUR ALL NIGHT LONG
WASH AWAY YOUR SINS WITH $3 MICRO BREWS AND WELL DRINKS. WRING THEM OUT WITH $2 PABST AND $2 SHOT SPECIALS.

TUES. NOV 2 FREE
RENEE SAUCEDO FOR SUPERVISOR, DISTRICT 9 ELECTION NIGHT PARTY!
COME CELEBRATE RENEE'S GROUNDBREAKING, GRASSROOTS CAMPAIGN TO BRING TRUE PROGRESSIVE POLITICS TO CITY HALL. JOIN US FROM 7:00 PM UNTIL MIDNIGHT. WATCH ELECTION RETURNS WITH THE ACTIVISTS WHO HELPED MAKE IT HAPPEN.WED. OCT 27 8:30PM

UPCOMING:
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11/4 OUR LADY OF THE HIGHWAY

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FRIDAY OCTOBER 29TH

SATURDAY - OCTOBER 30TH
ORQUESTA BAKAN
$10 - before 10 pm!
(Except special events)

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FIXMER/MCCARTHY
NITZER EBB frontman meets "Gigolo Recs. artist TERRENCE FIXMER !

ADAM X (Sonic Groove,Drop Bass)
SCAPE ONE vs. SUB K (Satamile,Electrix,Transparent Sound)
JULIAN DeSTRUKT * CALTROP * TEFLON JACKET
(Tokyo Electric residents)

ROOM TWO
SCAR TISSUE (21ST Circuitry Records)
MUTILATED MANNEQUINS (Shrieking Death Records)
PLUS DJS
OMAR (Fake, Finger, Rocket) * RICHIE PANIC (Frisco Disco)
WHITE RABBIT (S.F.A.Z.) * UNKNOWN 23(Shadowcast Organization)

VISUAL INSTALLATION BY: RECOMBINANT MEDIA LABS
STUDIO Z 314 11TH ST @ FOLSOM 9PM - 4AM 21+
$20 DOOR/$15 ADVANCE - TICKETS AVAILABLE @ TICKETWEB.COM
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Clement Street's Hangout Bar

FRI 10/29 9PM
HAUNTER HOODLUMS
FEATURING 20+ OF THE BAY AREA'S FINEST TATTOO ARTISTS
DJ BIG NATE • DRINK SPECIALS • NO COVER

SAT 10/30 10PM
DEAD ROCK N' ROLLERS
HALLOWEEN COSTUME BASH
DJ EVIL JUSTIN

SUN 10/31 9PM
SPOOKYPANTS SMACKDOWN!
TRIVIA WITH KING BRAD - 9PM

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Happy hour 4-7 • **FREE POOL** 4-7 mon-fri
Cheap drinks, good wine, fantastic beer on tap
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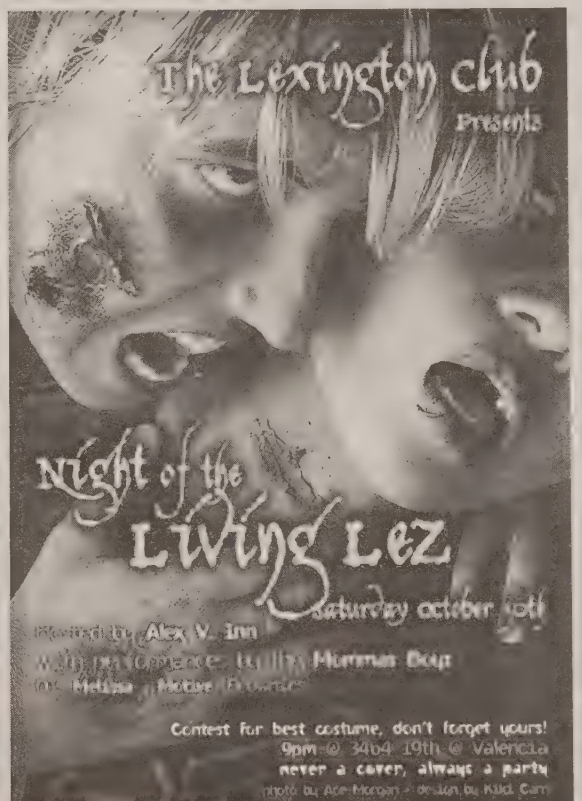
W 27 **St. Jude Memorial** SWEET SOUND $5 9PM
Th 28 **Decibully Shearwater** JAZZ $6 9PM
F 29 **Mitch Marcus Quintet** JAZZ $7 10PM
Sa 30 **Shotgun Wedding Hip Hop Symphony** HIP HOP $7 10PM
Su 31 **Tiptons** JAZZ $7 9PM
M **Eaton Barics Quintet** JAZZ JAM $5 10PM
T 2 **Realistic Orchestra** JAZZ HIP HOP $10 9PM

"TOP 100 JAZZ CLUBS IN THE WORLD" -DOWN BEAT MAGAZINE



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WED 10/27 **DEAD SCIENCE,** 10PM | $6
GOOD FOR COWS, DINN TEETH (FANGS!), 2% MAJESTY
THU 10/28 **PORCH LIGHT** 7PM | $10
MUSICAL GUEST JESSE DE NATALE
MUSIC @ 7 7 STORIES @ 8
THU 10/28 **STILL FLYIN'** LATE SHOW 11PM | $5
FRI 10/29 DJS ED PINCUSH... 10PM | $7
OPERATION 5 10PM THE SUN SALE
ARMITAGE SHANKS (DJ SET) 2AM (DJ BAR)
SAT 10/30 **HEMLOCK HALLOWEEN BASH**
WITH BOYJAZZ
THE JESUS REPLICATOR 9PM | $5
REPLICATOR PERFORMING AS THE JESUS LIZARD AT DOOR TO MAIN BAR
DJ COFFIN
SUN 10/31 **HANS GRUSEL'S KRANKENKABINET**
DIATRIC PUDS, BRUTALLO 9PM | $6
EVERY MON **PUNK ROCK SIDESHOW** 9PM | FREE
W/DJ TRAGIC & THE DUCHESS OF HAZARD
TUE 11/2 **AXOLOTL** 10PM | $5
MININOKOTO (JAPAN)
WED 11/3 **CASTANETS** 10PM | $5
XN
THU 11/4 **XLR8R MAGAZINE PRESENTS:**
GREG DAVIS, SIGNER 10PM | $8
& ARIEL PINK (HAUNTED GRAFFITI), & DJ NOOKIE
FRI 11/5 **EL BOBO'S B-DAY MELTDOWN**
W/ COOL NITES, SHELLSNAG,
THE NEW BRENT EXPLOSION 10PM | $5
SAT 11/6 **HARD PLACE** 10PM | $6
COCONUT

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WED 10/27 **GENDER PIRATES**
WITH MELIZA BANALES, SHERILYN CONNELLY, ONE TRICK PONY, DYSPECIFIC, MK, ELI WISE, JAY WALKER, THE DANGERS, KATASTROPHE AND LYNNEE BREEDLOVE.
8PM $5-15 SLIDING SCALE

THUR 10/28 **DESHRET**
DRUM N'BENDIR, DARBOUKA HIP-HOP, PERSIAN VERSION & SOUNDS OF THE EASTERN MYSTIC WITH **DJ SEP** & BELLYDANCE WITH **CLAUDIA**
HENNA TATTOOS AND HOOKAS!
FREE BEFORE 10PM, $5 AFTER

FRI 10/29
FREE OYSTERS ON THE HALF SHELL 5PM-7PM ON THE PATIO
TEMA
EXTRA VIRGIN GLOBAL BEATS
LATIN, AFRICAN, ASIAN & MORE
GO GO DANCERS AND OUTDOOR CINEMA
WITH DJS GARCIA SINCLAIR & SURESH
FREE SUSHI BY WE BE SUSHI
$5 BEFORE 10PM/ $8 AFTER

SAT 10/30 **SOAP BOX DERBY**
PRE-HALLOWEEN PARTY
9PM/10PM $7
BLACK FURRIES
THE NADS
WESTERN DARK
(LIVE MUSIC! 9PM/10PM, $7)

SUN 10/31 **SALSA SONDAYS!**
WITH **JULIO BRAVO**
DANCE EN ONE BOTE!
DANCE CLASS 3:15 $5
LIVE BAND 5PM, BUFFET LASTS

MON 11/1 **DOLLAR DRINKS DAY**
$1 WELL DRINKS AND NATURAL LIGHT
VROOM!
DJS SPINNING FUNK, PUNK, SOUL 8PM $3

TUE 11/2
STOP HOLDING YOUR BREATH!
WATCH THE ELECTION WITH EL RIO
FIRST DRINK FREE WITH PROOF YOU VOTED.
$2 MARGARITAS AND FREE POOL ALL DAY

GUARDIAN & GAMH WELCOME
SLEEPYTIME GORILLA MUSEUM
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7:30 DOORS / 8:00 SHOW

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4 wonderful days of traditional African dance, drumming, and songs, with Master Dancers and Drummers from Senegal, Liberia Mali, Guinea, Congolese, and Gambia, as well as different styles of drumming and dancing of Sabar, Djembe, and Kutiro. Each class: $15 – All Levels Welcome/Live Drums – African Marketplace
FRIDAY, NOVEMBER 5, 2004
9:00 p.m. Sliding scale: $15-$20
Featuring an evening of dynamic performance with Assane and Ousseynou Kouyate, master dancers and musicians from Senegal and Mali

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GUARDIAN

Get your ghost

Halloween and Día de los Muertos events. *By Cheryl Eddy*

Still need a Halloween costume? Look no further than the headlines for scary, scary inspiration (Britney 'n' Kevin, Martha "Jailhouse Rock" Stewart, Dick Cheney, etc.). Once you've got that under control, you'll find Día de los Muertos gatherings, parties, festivals, performances, art exhibits, and plenty more to attend in our ghoulish guide.

halloween

Parties/benefits

'BOOgie Brunch, BOOgie Nights' *Levende, 1710 Mission; 864-5585. Sun, 11am-2am. Call for price.* The 15-hour party features DJs Andy Caldwell, Jenö, M3, and Ellen Ferrato.

Brazilian Halloween Carnaval Party *Independent, 628 Divisadero; 1-866-468-3399, www.ticketweb.com. Fri, 9pm. $13-15.* Bay Area Brazilian bands Bat Makumba, Nobody from Ipanema, and SambaDá perform at this tropical bash.

'Fallout: Halloween Costume Party' *Rickshaw Stop, 155 Fell; www.falloutsf.com. Sat, 9pm-2am. $5 (free before 10pm).* A costume contest, DJs Rantz and Seijiro, and live music by Houndstooth and the Wolfhounds highlight the rockin' party.

Funky Halloween Bash *Boom Boom Room, 1601 Fillmore; 673-8000, www.boom-boomblues.com. Sun, 9:30pm. $5.* The Mission Players lay down funk and soul at their Halloween gig.

'Halloween in the Castro II' *Market at Castro; www.halloweensf.com. Sun, 7pm-midnight. $3 suggested donation.* The annual Castro mob scene includes the March of Light parade (8:30pm, www.marchoflight.org), as well as a huge, booze-free outdoor jam with multiple stages of entertainment.

'Halloween's True Meaning' *Shotwell Studios, 3252A 19th St; 289-2000, www.ftloose.org. Sun, 1-3pm. $5-15 sliding scale.* Footloose hosts a benefit for Shotwell Studios, featuring interactive theatrical fun aimed at kids ages 4 through 10.

'Hov-o-Ween III' *Il Pirata, 2007 16th St; www.houseofvoodoo.com. Sun, 9pm. $5.* "Dress to kill" at this party, where DJs Voodoo, Jezzebella, and Batkat spin death rock, punk, glam, and '80s tunes.

'Loco Bloco's Halloween Freak Show' *CELLspace, 2050 Bryant; 626-5222, ext 30, www.locobloco.org. Fri, 8pm-2am. $10-12.* The intergenerational performance ensemble throws a funky bash, with gruesome art displays and dancing to world music and "horror hits."

'The Lost City of Atlantis' *Ruby Skye, 420 Mason; 693-0777, www.rubyskye.com. Sat, 8pm. $25.* The club becomes an "underwater" city at this party, featuring Scumfrog, Late Night Sneaky with Michael Anthony, and Bernard Cabigon.

'Orange and Black' *330 Ritch; 522-9558. Sat, 10pm-2am. $10.* Spelman College alumnae host this party, with DJ Harry Soul spinning hip-hop, R&B, and reggae.

Pirate Ship Party *Call or go to Web site for location information. 776-7455, www.urban-diversion.com. Sun, 7-10pm. $70.* The party includes a cruise around the bay on one of two pirate ships (including one vessel used in the movie *Pirates of the Caribbean*).

'Tokyo Dark Castle' *Pound-SF, 100 Cargo; www.tokyodarkcastle.com. Fri, 9pm-3am. $25.* Six bands, three DJs, and a gothic fashion show are featured at this event.

Bay Area

Buccaneer's Ball *San Mateo Expo Center, 2495 S. Delaware, San Mateo; (650) 592-7021, www.hideandshriek.com. Fri-Sat, 8pm-midnight. $75-100.* Bay Area children's charities benefit from this pirate-themed party.

Mystery Ball *Headlands Center for the Arts, Bldg 944, Fort Barry, Sausalito; (415) 331-2787, www.headlands.org/mysteryball. Sat, 7pm-midnight. $90.* Headlands Center for the Arts hosts its annual enchanted fundraiser.

Film/music/theater

All Hallow's Eve *DNA Lounge, 375 11th St; www.dnalounge.com. Sun, 9pm, $13* Spectacular Spectacular, Rosin Coven, and Aerial Assault perform at this party, which also features DJs Miz Margo and Decay and a costume contest.

Alternative Tentacles 25th-anniversary show *Slim's, 333 11th St; www.slims-sf.com. Sun, 8pm. $18.* Jello Biafra with the Melvins, the Bellrays, Slim Cessna's Auto Club, Fleshies, and Comets on Fire toast the veteran record label. See 8 Days a Week, page 58.

BATS Improv *Fort Mason Center, Bayfront Theater, Bldg B, Marina at Laguna; 474-8935, www.improv.org. Fri-Sun, 8pm. $8-15.* The improv company serves up the spontaneous "Triptych of Terror" (Fri), True Fiction Magazine's "Improvised Tales of Terror" (Sat), and the Sunday Player Specialty Show (Sun).

Boostamonte *Hotel Utah Saloon, 500 Fourth St; www.thehotelutahsaloon.com. Fri, 9pm. $7.* The "avant brass ensemble" perform a special Halloween show.

Comedy Day *Golden Gate Park, Sharon Meadow; www.comedyday.com. Sun, noon-5pm. Free.* In addition to a full lineup of comedians, this year's 24th annual event also features pumpkin carving for kids and a costume contest.

Cramps, Davie Allan and the Arrows, Gore Gore Girls *Warfield, 982 Market; 421-TIXS, www.ticketmaster.com. Sun, 8pm. $25.* Rock to wake the dead!

'Creature from the Black Lagoon' *Palace of Fine Arts Theater, 3301 Lyon; www.sfjazz.org or www.tickets.com. Sat, 3 and 8pm. $18-32.* The San Francisco Jazz Festival presents a screening of the 3-D monster classic, with live accompaniment by the Jazz Passengers.

'Frankenstein' *Project Artaud Theater, 450 Florida; 621-7978, www.theatreofyugen.org. Wed-Sun, 8pm. $13-20 (Wed, pay what you can).* Theatre of Yugen performs Erik Ehn's Noh-influenced adaptation of Mary Shelley's classic tale.

'Ghost Festival IV: Mermaid Meat and Other Japanese Ghost Stories' *Yerba Buena Center for the Arts, 701 Mission; 978-2787, www.ybca.org. Fri-Sat, 8pm; Sun, 2pm. $25.* Storyteller Brenda Wong Aoki stars in this celebration of ancient Chinese and Japanese ghost stories. Not recommended for children under 12.

'Gruesome Tales of Death and Destruction' *Odeon Bar, 3223 Mission; 289-6808, www.kinetictheorytheatre.com. Fri-Sun, 8pm (also Sun, 10pm). $10.* Mime ensemble Kinetic Theory Experimental Theatre performs a collection of vignettes written and directed by Stephanie Abrams; Halloween-night shows also feature *Random Acts of Violence*, a spooky circus cabaret ($5 for those in costume).

Hans Grüsel's Kränkenkabinet, Diatric Puds, Tarantism, DJ Fanasonique *Hemlock Tavern, 1131 Polk; 923-0923. Sun, 10pm. $6.* The Kränkenkabinet perform a live soundtrack to Brutallo's mix of 1961 3-D horror movie *The Mask*

'Happy Tree Friends Halloween Show' *Tower Records, Stonestown Galleria, 3251 20th Ave; 681-2001. Fri, 7pm. Free.* Mondo Media presents a Halloween-themed episode of its cute 'n' twisted, adults-only cartoon.

'Haunted Castle Halloween Rocktoberama' *Edinburgh Castle Pub, 950 Geary; 885-4074. Sun, 9pm. $5.* Pillow Pusher, the Slow Poisoners, Pr0nstar, Pono, and the Floating Corpses play this rockin' costume party.

Jet-trash Halloween Dance Party *Anu, 43 Sixth St; www.anu-bar.com. Fri, 10pm-2am. Free.* Xray, Damnit, and guest DJ Gomez spin at this party.

'Little Red vs. the Undead' *Off-Market Theater, 965 Mission; (510) 748-9021 Thurs-Sat, 8pm. $12.* CAFE presents a spin on the classic fairy tale.

'Mad Mexi Monster Party' *Ruby Skye, 420 Mason; 693-0777. Wed, 8pm. $25-40.* Lucha VaVoom presents an evening of masked wrestling (with the legendary Santo) and burlesque dance, with hosts Patton Oswalt and Blaine Capatch.

Replicator Halloween Gala *Hemlock Tavern, 1131 Polk; www.replicator5000.com. Sat, 10pm. $5.* Boyjazz and Jesus Lizard tribute band the Jesus Replicator (actually the band Replicator) perform.

'A Second Final Rest: The History of San Francisco Cemeteries' *McBean Theater, Exploratorium, 3601 Lyon; EXP-LORE, www.exploratorium.edu. Sun, 2pm. Free with admission ($8-12).* The Exploratorium hosts this doc by local filmmaker Trina Lopez.

'Spirits, Spells, and Siren Songs III: Third Time's the Charm' *Capp Street Community Music Center, 544 Capp; 664-1728. Sat, 7:30pm. $10-15.* Seasonally appropriate songs and opera scenes are performed at this concert featuring the witch from *Hansel and Gretel* and other supernatural characters.

'Spook Releasing' *Rockin' Java, 1821 Haight; 831-8842. Sat, 6pm. Free.* The Voodoo Cabaret and Chaotron host this spoken word, music, and drumming show.

'Supernatural Piano House Spooky 13 Halloween' *Victorian Englander House, 807 Franklin; 362-6080, www.sfclassicalmusic.com. Sat, 6pm; Sun, 7pm. $7-12.* Pianist Seth Montfort performs classical concerts themed "The Seven Deadly Censors: Cloaks and Daggers" (Sat) and "The Six Sensors: Supernatural Espionage" (Sun).

'12 Galaxies Monster Bash' *12 Galaxies, 2565 Mission; 970-9777, www.12galaxies.com. Sat, 9pm. $10.* Cookie Mongoloid, Space Vacuum, and Arnocorps perform.

'Wienerween' *Presidio Chapel, 130 Fisher Loop, Presidio; 386-8954, w_chamb@yahoo.com. Sun, 7pm. $15.* Worn Chamber Ensemble celebrates composers of the Second Viennese School.

Bay Area

'Fear' *La Val's Subterranean, 1834 Euclid, Berk; (415) 869-5384, www.un-scripted.com. Fri-Sat, 8pm. $7-12.* Un-Scripted Theater Company presents a "full-length, improvised horror story."

Halloween Cajun Dance *Ashkenaz, 1317 San Pablo, Berk; (510) 525-5099. Sat, 9:30pm. $13.* The Aux Cajunals perform; come at 8:30pm for a dance lesson.

Halloween with Flametal *La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568, www.lapena.org. Sat, 8:30pm. $15-17.* Flametal's music mixes flamenco and metal; special guests Ultra Gypsy also perform.

Lee Press-on and the Nails *Rancho Nicasio, On the Town Square, Nicasio; (415) 662-2219, www.ranchonicasio.com. Sat, 8:30pm. $12-15.* The neo-swing band perform their farewell show on Halloween eve.
'Love and Death' *Mills College Concert Hall, 5000 MacArthur, Oakl; (510) 430-2296 Sat/30, 8pm. Free.* See 8 Days a Week, page 58.
Murder Mystery Masquerade Ball *Mile High Club, 3629 MLK Jr Way, Oakl; (510) 654-4549, www.harlemshakeburlesque.com. Sat, 9pm. $10-15 sliding scale.* Harlem Shake Burlesque presents an interactive "whodunit"-meets-cabaret performance.
'Pipe Screams' *First Presbyterian Church of Alameda, 2001 Santa Clara, Alameda; (510) 522-1477, www.alamedachurch.com/news. Sat, 6:30pm. Free.* The church hosts a Halloween party with games, food, and a concert of eerie music.
Spooky Halloween Concert and Square Dance *Starry Plough, 3101 Shattuck, Berk; (510) 502-0400. Sat, 9:30pm. $8.* The Stairwell Sisters and the Squirrelly Stringband perform.
Stanford Jazz Workshop Halloween Masquerade and Concert *Stanford University Braun Music Center, Campbell Recital Hall, Lagunita Drive, Stanford; (650) 736-0324, www.stanfordjazz.org. Sat, 8pm. $28.50.* Vocalist Kim Nalley and other Bay Area musicians perform at a tribute to jazz artists of the 1940s and '50s.
Unplugged Halloween Show *Blakes, 2367 Telegraph, Berk; www.blakesontelegraph.com Sun, 6pm. $6.* More than 15 rock bands perform three songs each at this acoustic show.
'Young Frankenstein' *Lark Theater, 549 Magnolia, Larkspur; (415) 924-5111, www.larktheater.net. Sat, 8pm. Call for price.* Dress as Frank-en-STEEN, Frau Bleucher, or your favorite movie character for this screening, which also features a costume contest.
'Zeppelin Beach: Trick or Treat' *Belladonna Theatre, 2436 Sacramento, Berk; www.zeppelinbeach.com. Fri-Sat, 7pm; Sun, 6pm. $45.* The Halloween-themed variety show features dance, magic, and theatrical acts.

Events/festivals/ kid stuff

'The Abandoned Morgue' *New College of California, 741 Valencia; rhinokitty@sbcglobal.net. Fri-Sat, 6pm. $5.* Dare to explore the haunted bowels of this frightful hot spot.
'Boo at the Zoo' *San Francisco Zoo, Sloat at 47th Ave; 753-7080, www.sfzoo.org. Sun, 10am-3pm. Free with zoo admission ($1.50-10).* Kids can trick-or-treat, walk the "Haunted Nature Trail," watch animals enjoy pumpkin treats, and meet "creepy crawly critters" in the Insect Zoo.
'Bride of SpookyCon' *Radisson Miyako, 1625 Post; www.spookycon.com. Sat-Sun, noon-midnight. $25 (registration required).* The horror and dark fantasy convention returns for its second year, with authors, artists, and other special guests.
'A BrilliANT Halloween Special' *California Academy of Sciences, 875 Howard; 321-8000, www.calacademy.org. Sun, 10am-5pm. $2-7.* Come dressed as an ant and get in free to the academy, home to an exhibit of live ants.
'Chinatown Haunts: A Halloween Eve Tour of Chinatown' *Chinese Historical Society of America, 965 Clay; 391-1188, www.chsa.org. Sat, 6:30-7:30pm. $5-15.* Storyteller and researcher Alice Tam leads a tour of haunted neighborhood sights. Participants must be at least 14 years old.
'Folk and Fantasy II' *Canvas Gallery, 1200 Ninth Ave; 505-0060. Fri-Sun, 1-9pm (reception Thurs, 6pm-midnight), through Nov 25. Free.* Six artists contribute to this exhibit of dark and playful art inspired by fairy tales and folk stories.
'Gardens Ghoullery Walk' *Yerba Buena Gardens, Rooftop Gardens, Fourth St at Howard; 543-1718, www.ybgf.org. Sun, noon-4pm. Free.* Plenty of live entertainment and activities delight trick-or-treaters ages 10 and under.
Haunted Haight Walking Tour *Meet at Planetweavers Treasure Store, 1573 Haight; 863-1416, www.hauntedhaight.com (RSVP) Fri-Mon, 7-9pm. Ongoing. $20.* Visit haunted sights around Haight-Ashbury on this walking tour.
'Haunted San Francisco: Ghost Stories from the City's Past' *San Francisco Public Library, Book Bay Main, 100 Larkin; 557-4258. Wed. 6pm. Free.* Rand Richards reads from his book about unearthly San Francisco history.
'Iron Science Teacher: Special Halloween Edition' *Exploratorium, 3601 Lyon; EXPLORE, www.exploratorium.edu. Fri, noon. Free with admission ($8-12).* Science teachers perform spooky experiments in this friendly competition.
'Mortal Companion' *A Different Light Bookstore, 489 Castro; 431-0891. Thurs, 7pm. Free.* "Sadistic storyteller" Patrick Califia reads from his latest tome.
'Spiral Dance: Witches' New Year 2004' *Fort Mason Center, Herbst Pavilion, Marina at Laguna; 820-3238, www.reclaiming.org/rituals/samhain.html. Sat, 7:30pm. $15-50.* Celebrate Samhain at this participatory pagean and ritual.
Stonestown Family YMCA Halloween Festival *Stonestown Family YMCA, 333 Eucalyptus; 242-7100. Sat, 5-8pm. Free.* A haunted house, face painting, "creepy crafts," and other activities await pint-size ghoulies.
'3-D Fear Factory San Francisco' *Pier 17, Embarcadero at Green; www.3dfearfactory.com/sanfrancisco/index.html. Wed-Thurs, 7-11pm; Fri-Sat, 8pm-1am; Sun, 7pm-1am. $17.95.* The massive haunted house has "50,000 square feet of terror."
Vampire Tour of San Francisco *Meet at California at Taylor; (650) 279-1840, www.sfvampiretour.com. Sun, 8-10:30pm. $15-20.* Mina Harker leads a vampire-themed walking tour of Nob Hill.
'Visions from the Abyss' *Balazo Gallery, 2811 Mission; 550-1108. Sat-Sun, noon-5pm, through Nov 10. Free.* Nine artists contribute to this macabre exhibit.

Bay Area

Berkeley Farmers Market *Center at MLK Jr Way, Berk; (510) 548-3333, www.ecologycenter.org. Sat, 10am-3pm. Free.* On Halloween eve, the East Bay Depot for Creative Reuse hosts a costume-making booth, and Asheba performs Caribbean-style music for kids.
Halloween Extravaganza *Todos Santos Playground, Willow Pass at Grant, Concord; (925) 671-3464, www.concordfirst.org. Sun, 10:30am-2pm. Free.* Live music by the Hipwaders, a pooch parade, and a costume contest highlight the event.
Halloween party *Lawrence Hall of Science, UC Berkeley, Centennial at Grizzly Peak, Berk; (510) 642-5134, www.lawrencehallofscience.org (reservations recommended). Sat, 6:30-9pm. $10-12.* The popular kids' event features a presentation by author Michael Stroud *(The Klutz Book of Magic).*
'Jack-o'-lantern Jamboree' *Children's Fairyland, 699 Bellevue, Oakl; (510) 452-2259, www.fairyland.org. Sat-Sun, 10am-5pm. $8.* The kid-centric amusement park hosts two days of special puppet and magic shows, arts and crafts, storytelling, and music.
West End Halloween *Webster St, Alameda; www.westalamedabusiness.com. Sat, noon-5pm. Free.* Trick-or-treating, free pumpkins, and a costume contest are the featured neighborhood festivities.
Womyn's Ritual and Spiral Dance *Orinda Masonic Temple, Nine Altarinda, Orinda; www.daughtersofthegoddess.com. Fri, 6:30pm. $5-27.* Celebrate the pagan New Year with more than 200 Bay Area women and girls.

día de los muertos

Day of the Dead family program *Crissy Field Center, 603 Mason, Presidio; 561-7752 or 561-7690, www.crissyfield.org. Sat, 1-3pm. $8 (registration required).* Learn about the Día de los Muertos traditions of Mexico and Central America.
'The Fifth Direction, Communion with Death' *Mission Cultural Center, 2868 Mission; 643-5001, www.missionculturalcenter.org. Reception and molé competition Thurs, 6-9pm, $5-10; gala opening Tues, 6-10:30pm, $5.* In conjunction with the Mission Cultural Center exhibit, the Marigold Project presents the annual Día de los Muertos procession, featuring the construction of a community altar (Tues, 7pm, free, starts at 24th St and Bryant and ends at Garfield Park, 25th St and Harrison; www.dayofthedeadsf.org).
'Offerings of Passion, Miracles, and Peace' *SomArts Cultural Center, 934 Brannan; 864-1414, www.somarts.org (for* Spell *tickets, 273-4633, www.dancemission.com). Tues-Sat, noon-5pm (*Spell *performances Thurs/28-Sat/30 and Mon/1-Tues/2, 8pm; Sun/31, 7pm), through Nov 6. Free (*Spell *performances $13–20).* More than 60 installations, curated by Rene Yañez, pay tribute to those lost to violent deaths locally and in the Iraq war. Throughout the show's run, Dance Brigade, Keith Hennessy and Circo Zero, Copper Wimmin, and Near variously collaborate on *Spell: 13 Invocations for World Peace,* a spiritual, activism-oriented performance that aims to be "an energetic invocation for social change."
'Spirits and Saints: A Celebration of Life and Death' *Creativity Explored, 3245 16th St; 863-2108. Mon-Fri, 10am-3pm; Sat, 11am-6pm, through Nov 24. Free.* Works by 20 artists with developmental disabilities make up this Day of the Dead exhibit.
'La ultima silla' *Encantada Gallery of Fine Arts, 908 Valencia; 642-3939. Tues-Thurs and Sun, noon-6pm; Fri-Sat, noon-8pm (reception Tues, 6-8pm), through Nov 8. Free.* Twenty artists contribute to this Día de los Muertos exhibit.

Bay Area

Día de los Muertos celebration *Pickleweed Center, Canal District, San Rafael; (415) 339-3900, www.baykidsmuseum.org. Sat, 3-9pm. Free.* The festivities include altar-making projects, Aztec dance performances, a procession, and live music.
Día de los Muertos family day and celebration *Richmond Art Center, 2540 Barrett, Richmond; (510) 620-6772, www.therichmondartcenter.org. Sat, 7-9pm. Free.* The Richmond Art Center hosts this family-oriented celebration.
Día de los Muertos full moon procession *Starts at Solano Ave at the Alameda, Berk; (510) 527-1775. Thurs, 6:30-9pm. Free.* All are invited to join this candlelight procession and help build a community altar in Peralta Park (1561 Solano, Berk).
'Illuminaciones: Days of the Dead Indigenous and Colonial Expressions' *Oakland Museum of California, 10th St at Oak, Oakl; (510) 238-2200, www.museumca.org. Wed-Sat, 10am-5pm; Sun, noon-5pm, through Dec 5. $5-8.* Guest curator Lorraine Garcia-Nakata assembled works that reflect the influence of indigenous cultures and Spanish colonization on contemporary Day of the Dead observances.

PHOTO BY IAN ELWOOD

Dead man walking: The New College of California transforms into a haunted house — auspiciously dubbed "The Abandoned Morgue" — this Halloween.

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BOYSKOUT
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FRIDAY, OCT 29 8PM $12
UPSTAIRS AT THE SWEDISH AMERICAN HALL
TINY TELEPHONE'S 7TH ANNIVERSARY
BRITT DANIEL
(OF SPOON)
TWO GALLANTS • REBELLE
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THE LOVEMAKERS
RED PLANET • THE DAPPER DJ JOE
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ROCK
PEPPERSPRAY
WHOA NELLIES
CANDY FROM STRANGERS
Monday, Nov 1 9pm $15
POP
GLENN TILLBROOK
(OF SQUEEZE)
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LAURA VEIRS
HOLCOMBE WALLER
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UPSTAIRS AT THE SWEDISH AMERICAN HALL
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From page 80

sunday 31

Around town

'San Francisco Tattoo Entertainment Expo' *Nob Hill Masonic Hall, 1111 California; www.electricinkpromotions.com. 11am-6pm, $10-25.* See Fri/29.

'Soapbox Race Finals' *Bernal Heights Hill, Bernal Hill Road; (510) 451-2177. 1pm, free.* See which daredevil makes the best use of gravity.

tuesday 2

Around town

'Dia de los Muertos Gala' *Mission Cultural Center, 2868 Mission; 643-2785, www.missionculturalcenter.org. 6-10:30pm, $5.* Performance group the Fifth Direction leads revelers through an interactive Day of the Dead experience; enjoy pan dulce, chocolate, and folk arts.

'Speak Up' *Edinburgh Castle Pub, 950 Geary; 885-4074, www.castlenews.com. 5pm, free.* Drown your sorrows or buy victory rounds at this election-night party.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). For information on how to submit listings to this section, see 8 Days a Week. For complete listings, see www.sfbg.com.

museums

Asian Art Museum *200 Larkin; 581-3500, www.asianart.org. Tues-Sun, 10am-5pm (Thurs, 10am-9pm). $10 ($5 Thurs after 5pm), $7 seniors, $6 for 12 to 17, free for 11 and under.* **"From Mind, Heart, and Hand: Indian, Persian, and Turkish Drawings from the Stuart Cary Welch Collection."** An exhibit featuring 76 drawings from the collection of Harvard's Arthur M. Sackler Museum. Through Nov 28.

California Palace of the Legion of Honor *Lincoln Park (near 34th Ave and Clement); 863-3330. Tues-Sun, 9:30am-5pm. $8, $6 seniors, $5 for 12 to 17, free for 10 and under (free Tues).* **"The Child: Works by Gottfried Helnwein."** Nearly 20 paintings, 13 drawings and watercolors, and more than 20 photographs by the Austrian artist. Through Nov 28.

Museum of Craft and Folk Art *Fort Mason Center, Bldg A, Marina at Laguna; 775-0991. Sat, 10am-5pm; Tues-Fri, Sun, 11am-5pm (first Wed, 11am-7pm). $4, $3 seniors, free for members and those 18 and under (free first Wed and Sat, 10am-noon).* **"Ragged Beauty: Repair and Reuse, Past and Present."** Traditional Japanese rag textiles, contemporary artwork, and folk art objects exploring the themes of recycling and repair. Through Sun/31.

Natural World Museum *Herbst International Exhibition Hall, 385 Moraga, Presidio; 441-3400. Tues-Fri, 10am-7pm; Sat-Sun, 10am-5pm. $2-7 donation.* **"Anima Mundi — Soul of the World."** Ten installations of art covering 6,000 years of history. Through Sun/31.

San Francisco Museum of Modern Art *151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm. $10, $7 seniors, $6 students, free for 12 and under and members (free first Tues; half price Thurs, 6-9pm).* **"William Eggleston: Los Alamos."** Color photographs taken between 1965 and 1975 by Eggleston. Through Jan 4, 2005. **"Glamour: Fashion, Industrial Design, Architecture."** More than 100 objects that feature decorative, complex, and extravagant detailing. Through Jan 17, 2005. **"Roy Lichtenstein: All about Art."** More than 60 paintings and drawings by the pop artist. Through Feb 22, 2005.

Yerba Buena Center for the Arts *701 Mission; 978-ARTS. Sun, Tues-Wed, noon-6pm; Thurs-Sat, noon-8pm. $6, $3 seniors, students, and youths, free for members (free first Tues).* **"Or Else Vote Installation Propaganda Kiosk."** An interactive work created by 15 artists including Chris Johanson, Kal Spelletich, Scott Hewicker, Chris Corales, Krista Brav, and Karla Milosevich. Through Nov 3. **"Soy Y Que: New Chicano/Latino Representations."** A group exhibition of works by Chicano and Latino artists based in California and Tijuana. Through Jan 9, 2005. **"I Love My Time, I Don't Like My Time."** Recent works by Erwin Wurm. Through Jan 9, 2005. **"Create and Be Recognized: Photography on the Edge."** Outsider photography by 17 artists. Through Jan 9, 2005.

Bay Area

Oakland Museum of California *1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). $8, $5 seniors and students.* **"MAG 2004."** An exhibition of metal art. Through Sun/31. **"In Our Own Voice: The Making of a Korean American."** An installation on the Korean American experience. Through Nov 28. **"Illuminaciones: Days of the Dead Indigenous and Colonial Expressions."** An exhibit that focuses on the influence of indigenous cultures and Spanish colonization on current Day of the Dead observances. Through Dec 5.

San Jose Museum of Art *110 South Market, San Jose. (408) 294-2787. Tues-Sun, 11am-5pm. Free.* **"Yoshitomo Nara: Nothing Ever Happens."** A traveling exhibit featuring nearly 150 paintings, drawings, and sculptures by the Japanese pop artist. Through Sun/31.

UC Berkeley Art Museum *2626 Bancroft Way, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-7pm. $4-8 (free first Thurs).* **"The Baum: An American Emerging Photographers Award."** Photographs by Baum Award recipient Katy Grannan. Through Dec 5. **"Threshold: Byron Kim 1990-2004."** An exhibition featuring an overview of Kim's art career. Through Dec 12. **"Collage."** Works by Jean Dubuffet, Romare Bearden, Joe Brainard, Robert Rauschenberg, and others. Through Dec 19. **"MATRIX 213: Some Forgotten Place."** Landscapes by contemporary painters. Through Dec 19.

galleries

Opening

Aquatic Park Senior Center *890 Beach; 775-1866. Mon-Fri, 10am-3pm.* Paintings by Shirley Kirst. Thurs/28, 5-7pm.

Build *483 Guerrero; 863-3041. Sat-Sun, Mon, Wed, noon-4pm.* "Notorious!," a tribute to Patrick Nagel (reception Fri/29, 8pm-midnight). Fri/29-Sun/31.

Jewett Gallery *San Francisco Main Library, 100 Larkin, lower level; 557-4277. Sun, noon-5pm; Mon and Sat, 10-6pm; Tues-Thurs, 9am-8pm; Fri, noon-6pm.* "Ed Young: The Child in Me," works by Ed Young. Oct 30-Jan 2, 2005.

Modernpast Gallery *675 Chenery; 333-9007. By appt only.* "Paris," works by Rene Griffith (reception Fri/29, 6-9pm). Oct 29-Nov 17.

artlistings

Onsix Gallery *Club Six, 60 Sixth St; 863-1221. Call for hours.* Halloween art show. Sat/30, 9pm-4am.
Super 7 Store *1630 Post; 409-4700. Call for hours.* "Fifty Years of Godzilla," Godzilla-themed works by more than 40 artists (reception Sat/30, 6-9pm). Oct 30-Dec 1. See 8 Days a Week, page 58.
Virginia Breier Gallery *3091 Sacramento; 929-7173. Tues-Sat, 11am-6pm.* "Aluminum," works by Boris Bally, Nemo Gould, and Ken Kalman. Through Nov 24
Zinc Details *1905 Fillmore; 776-2100.* Photographs by Charlotta Hauksdóttir. Through Sun/31. Works by Rex Ray. Nov 1-Dec 31.

Bay Area

Frank Bette Center for the Arts *1601 Paru. Alameda; (510) 523-6957.* "Mystical, Magical, Mythical," various works. Through Sun/31 "Frankly Frank: A Retrospective," works by Frank Bette. Through Dec 24. "Celebrating Frank Bette," works by Frank Bette. Nov 1-Dec 31.
John F. Kennedy University Arts and Consciousness Gallery *Berkeley Business Center, 2956 San Pablo, Berk; (510) 649-0499. Mon-Fri, 11am-5pm.* "Vision into Form," works by Hannelore Fischer. Through Fri/29. "The Sacred Side of Cheap and Tacky," works by Laura Gest Winder (reception Nov 6, 5-8pm). Nov 1-16.
Mills College Art Museum *5000 MacArthur Blvd, Oakl; (510) 430-2164. Tues and Thurs-Sat, 11am-4pm; Wed, 11am-7:30pm; Sun, noon-4pm.* "Point of View," works by Anna Von Mertens (reception Nov 3, 6-7:30pm). Nov 2-14.
Nexus *2701 Eighth St, Berk; (510) 486-8118. Sat-Sun, noon-5pm.* "Grouping," paintings by the members of Collective 9 (reception Sun/31, 4-7pm; closing party Nov 6, 5-9pm). Oct 31-Nov 6.

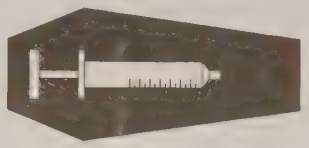
Ongoing

Acme Head and Body Salon *266 Sutter; 989-ACME. Call for hours.* "Keeping Up to Speed," works by Michael S. Ferrell. Through Sun/31.
American Institute of Architects SF Gallery *130 Sutter, Ste 600; 362-7397. Mon-Fri, 9am-5pm.* "Home Tours Architects," an exhibition celebrating the 2004 Home Tours architects and their homes. Through Sun/31.
Anja van Ditmarsch Gallery *1732 Leavenworth; 885-2007. Thurs-Sat, 4-7pm, and by appt.* "The Beast of Rotterdam," works by Rinus Blomsteel. Through Sun/31.
Aperto Restaurant *1434 18th St; 252-1625. Call for hours.* Impressionistic paintings by Mary K. Anderson. Through Sun/31.
Backstage Gallery *2134 Polk; 775-1440. Tues-Fri, 11am-7pm; Sat, 11am-6pm.* "Wild Life," a group photography exhibit. Through Sat/30.
Cafe Mamá *4754 Mission; 586-8453. Call for hours.* "Stone, Water, Wind," works by Marta Ayala. Through Mon/1
Cafe Tartine *244 Gough; 553-4595. Call for hours.* Photographs of the male figure. Through Sun/31.
Caldwell Snyder *341 Sutter; 296-7896.* Works by Piotr Strelnik and Guillermo Pacheco. Through Sun/31.
Chandler Fine Art *170 Minna; 546-1113. Mon-Fri, 9am-6pm; Sat, 10am-5pm.* "Mostly California," works by Wayne Hoy, Stephen Molnar Jr., Michael Leary, and Darin Steinberg. Through Sat/30.
City Art *828 Valencia; 970-9900. Wed-Sun, noon-9pm.* "Best of the Bay," various works. Through Sun/31.
City Picture Frame Gallery *524 Third St; 543-4105. Mon-Sat, 8:30am-5pm.* "Family, Flowers, and Fate," new paintings, monotypes, and etchings by Arthur Krakower. Through Fri/29.
Dolby Chadwick *210 Post, Ste 205; 956-3560. Tues-Fri, 10am-6pm; Sat, 11am-5pm.* "Reckless Dreamers," oil paintings by Gary Ruddell. Through Sat/30.
Don Soker Contemporary Art *49 Geary; 291-0966. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* Recent work by Yutaka Yoshinaga. Through Sat/30.
855 Sansome *855 Sansome; 377-2325. By appt only.* "Fresh Paint," works by six Bay Area artsts. Through Sun/31.
871 Fine Arts *49 Geary, Ste 235; 543-5155. Tues-Sat, 10:30am-5:30pm.* "Performance Photographs From the 1970s," works by Dieter Appelt, Joseph Beuys, Coum Transmission, Hermann Nitsch, and Ulay. Through Sat/30.
Focus Gallery *2423 Polk; 567-9067. Tues-Wed and Fri-Sun, noon-6pm; Thurs, noon-9pm.* "No Rules," new abstract acrylics and watercolor paintings by Marie-Louise Ullmark. Through Wed/27.
Fraenkel Gallery *49 Geary, 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* New wall

Continued on page 86

Temenos Catholic Worker sponsors:

CELTIC Day of the Dead Memorial Service



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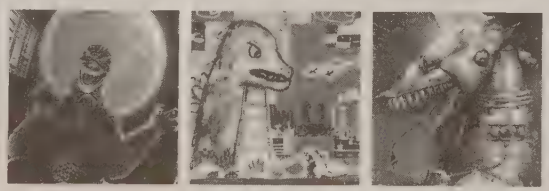

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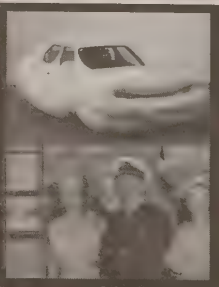
Explorations of identity through portraiture



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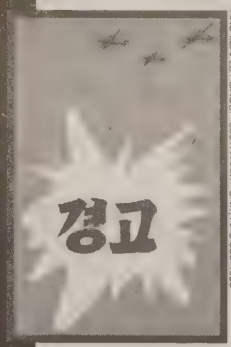
'Paper Bullets: A War of Words'

Through Nov. 20, Intersection for the Arts

"Paper Bullets: A War of Words" brings together historical artifacts and the work of contemporary California artists to explore the role of propaganda in war. The show draws heavily from Stephen J. Hasegawa's private collection of psy-ops leaflets, which originally were dropped from planes behind enemy lines to encourage troops to surrender. One, from the Vietnam War, shows a photograph of an American antiwar activist with a banner that reads, "Black men should not fight for racist USA." Another, from World War II, reads, "Rich man's war, poor man's fight," and juxtaposes caricatures of fat-cat war profiteers and men dying on the battlefield. The leaflets are drawn from almost every major military conflict since WWII and represent the work of diverse combatants, including the United States, Germany, Japan, North Korea, Iraq, and the South Vietnamese National Front for Liberation. The artists in the show explore this phenomenon of "paper bullets" and connect it to the production and dissemination of ideology in everyday life. On the floor of the gallery, Amanda Eicher has constructed a collage with images from the *New York Times* that reads, "Surrender," like the Wicked Witch of the West's smoke trails in *The Wizard of Oz*. Sandow Birk has drawn a *Cut-away View of a Domestic PSYOPS Facility* beneath the parking lot of a strip mall; the piece uses slogans like "United We Stand" as products of an underground propaganda industry. In *A Few of My Favorite Things*, Packard Jennings treats mail-order catalogs and magazines as commonplace forms of paper bullets, by presenting them in a pile beneath a broken wooden crate, as if they had been dropped from a plane. And Patrick Piazza has reconstructed a 1954 Army test by distributing stamped postcards with questions on them concerning aesthetics, politics, and values. His installation, *Reverberation Project*, documents the experiment with records of the original test, returned postcards, helium balloons with postcards tied to them, and a poetic video that shows the balloons floating over San Francisco from the heights of Twin Peaks. The show is remarkable for its integration of historical and artistic material, which both brings to light the reality of ideology as an instrument in social conflicts and directly engages the ideology of current conflicts with fantastical constructs. *Wed.–Sat., noon–5 p.m.; Tues., by appt., 446 Valencia, S.F. (415) 626-2787.* (Clark Buckner)



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905 photo: Ron Kimball. Right: Roy Lichtenstein, *M Maybe*, (detail) 1965. Collection: Museum Ludwig, Cologne

Galleries

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drawings and photographs by Sol Lewitt; recent works by Nicholas Nixon. Through Sat/30.
Friend *401 Hayes; 552-1717. Mon-Sat, 11-7pm; Sun, noon-5pm.* Photographs by J. Oliver Brooks. Through Sat/30.
Gallery Paule Anglim *14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat, 10am-5pm.* "Editorial," works by Enrique Chagoya; "America and the Globe - 2004," works by Margaret Crane and Jon Winet. Through Sat/30.
Gallery Sutter 532 *532 Sutter; 374-5126. Daily, 11am-7pm.* "Ourage," paintings by Sheila Halligan. Through Tues/2.
George Krevsky Gallery *77 Geary; 397-9748. Tues-Sat, 11am-5:30pm.* "Autobiography," works by Glenna Putt. Through Sat/30.
Grace Cathedral *1100 California; 749-6300. Daily, 8am-5:30pm.* "Out of the Dust," an exhibit honoring the volunteers, search and rescue teams, and victims of 9/11. Through Sun/31.
Haines *49 Geary, fifth flr; 397-8114. Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm.* "Human/Nature," works by Binh Danh; "Appalachia Canvas," works by Yoshitomo Saito. Through Sat/30.
Hang *556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm.* "A Wild Place to Fall Asleep," paintings by Jimmy Chen. Through Sun/31.
Hang Annex *567 Sutter; 544-0610. Tues-Sat, 10am-6pm.* "No Place," paintings by David Ivan Clark. Through Sun/31.
Hotel Biron Gallery *45 Rose; 703-0403. Daily, 5pm-2am.* Paintings by Keli Reule. Through Mon/1.
Intersection for the Arts *446 Valencia; 626-2787. Wed-Sat, noon-5pm; Tues, by appt.* "Paper Bullets: A War of Words," works by Sandow Birk, Amanda Eicher, René Garcia, Mondo Jud Hart, Packard Jennings, Kara Maria, Patrick Piazza, Winston Smith, and Christine Wong. Through Nov 20. See Critic's Choice.
Japan Information Center *50 Fremont, Ste 2200; 777-3533. Mon-Fri, 9am-5pm (closed between noon and 1).* "From Samurai to Grape King," an exhibition honoring the life and work of Kanaye Nagasawa. Through Fri/29.
Kings Gallery *1187 Franklin; 776-4580. Mon-Fri, 9am-4pm; Sun, noon-2pm.* Works by Mike Elliott, Penny Gamel, Jane Leddy, and Annette Legallet. Through Mon/1.
Limn Gallery *292 Townsend; 977-1300. Wed-Sat, 11am-5:30pm; Sun, 9am-3pm.* "China Avant Garde (Part VI)," works by various artists. Through Sat/30.
Madrone Lounge *500 Divisadero; 241-0202. Call for hours.* "Plexus," a group show by 11 artists. Through Sun/31.
Mission 17 *2111 Mission; 336-2349. Tues, 3-6pm; Sat, 2-5pm, and by appt.* "Going Home Again," works by Elizabeth DiGiovanni and Monica Johnson (closing reception Sat/30, 2-5pm). Through Sat/30.
Modernism *685 Market; 541-0461. Tues-Sat, 10am-5:30pm.* "25th Anniversary Exhibition," featuring works by various established artists. Through Sat/30.
National Product *1845 Market; 255-1920. Wed-Sat, 11am-7pm; Sun, noon-5pm.* "Stiff, Dead and Green," monster art by Jim Winters, Michael Wertz, Isabel Samaras, Marc Sanchez, Flower Frankenstein, and Doug Domonkos. Through Sun/31.
Office of Matt Gonzalez *City Hall, 1 Dr. Carlton B. Goodlett Pl; 663-8418, http://peaceindustry.com. Call for hours.* New works by Melina Raissnia. Through Tues/2.
Robert Koch *49 Geary, fifth floor; 421-0122. Tues-Sat, 10:30am-5:30pm.* "Sirens," works by David Parker. Through Sat/30.
San Francisco Arts Commission Gallery at City Hall *City Hall, lower level, 1 Dr. Carlton B. Goodlett Pl; 554-6080, www.sfacgallery.org. Mon-Fri, 8am-8pm; Sat, noon-4pm.* "Legendary Jazz Musician," photographs by Mars Breslow; "Insights 2004," works by artists who are legally blind; "Featured Artists for Insights 15th Anniversary," works by Pete Eckert, Michael LeVell, and Alison Ulman. Through Sat/30.
San Francisco Museum of Modern Art Artists Gallery *Fort Mason, Bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm.* Works by Michael Ashcraft, Keith Ferris, and Ken Matsumoto. Through Fri/29.
Scott Nichols Gallery *49 Geary, fourth fl; 788-4641. Tues-Sat, 11am-5pm, and by appt.* New works by Mona Kuhn. Through Sat/30.
Simmons Gallery *565 Sutter; 986-2244.* A retrospective exhibit featuring works by Erle Loran. Through Sun/31.
SomArts Cultural Center *934 Brannan; 552-2131. Tues-Sat, noon-4pm.* Day of the Dead installation by Rene Yanez. Through Tues/2.
Space 743 *743 Harrison; 777-9080. Wed-Sat, noon-5pm, and by appt.* "Spaceholders Exhibition," works by 16 artists. Through Sat/30.
Thoreau Center for Sustainability *1016 Torney; 561-7823, www.thoreau.org. Mon-Fri, 9am-5pm.* "Imbued," an exhibition exploring the collective perspective of the Korean American experience based on the works of 17 San Francisco Bay Area artists. Through Fri/29.

stage

Stage listings are compiled by Laurie Koh and Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Anna Mantzaris, Lara Shalson, and Chloe Veltman. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

Awe about Eve *Theatre Rhinoceros, 2926 16th St; 861-5079, www.therhino.org. $15-25. Previews Thurs/28-Fri/29, 8pm. Opens Sat/30, 8pm. Runs Wed-Sat, 8pm; Sun, 3:30 and 7:30pm (no 3:30pm show Sun/31). Through Nov 14.* Matthew Martin stars as diva Margo Channing in this return engagement of John Fisher's comedy.
Cicada *Exit Stage Left, 156 Eddy; 289-2249, www.ripetreats.com. $15-20 sliding scale. Opens Thurs/28, 8pm. Runs Thurs-Sat, 8pm. Through Nov 20.* Rational Irrational Planet Earth Theatre presents the world premiere of a self-developed work about "inactive activism."
'Director's Cut: A Feast of One-Page Plays' *Phoenix Theatre, sixth fl, 414 Mason; 386-2373, theatreabydos@aol.com. $20-25 (preview, pay what you can). Previews Wed/27, 8pm. Opens Thurs/28, 8pm. Runs Thurs-Sat, 8pm. Through Nov 6.* Abydos Theater presents "20 plays done 30 ways."
Fist of Roses *Intersection for the Arts, 446 Valencia; 626-3311, www.theintersection.org. $9-15. Opens Wed/27, 8pm. Runs Thurs-Sun and Nov 22, 8pm. Through Nov 22.* Intersection + Campo Santo presents the world premiere of Philip Kan Gotanda's exploration of violence in relationships.
The King of San Francisco *New Langton Arts, 1246 Folsom; thunderkiss_tix@hotmail.com. $10-15. Opens Thurs/28, 8pm. Runs Thurs-Sun, 8pm. Through Nov 14.* Thunderkiss Productions presents Boaz Reisman's original rock opera.
Oleanna *San Francisco Performing Arts Library and Museum, 401 Van Ness; 248-9371, www.expressiontheatre.net. $10-15 (preview, pay what you can). Previews Thurs/28, 8pm. Opens Fri/29, 8pm. Runs Thurs-Sat, 8pm. Through Nov 20.* Expression Theatre Ensemble performs David Mamet's provocative drama.
Two Fools *Theatre Rhinoceros, 2926 16th St; 861-5079, www.therhino.org. $15-28 (previews, pay what you can). Previews Thurs/28-Fri/29, 8pm. Opens Sat/30, 8pm. Runs Wed-Sat, 8pm; Sun, 2 and 7pm. Through Nov 21.* Theatre Rhinoceros performs Terry Baum's tale of a lesbian couple — one American, one Costa Rican — who struggle with each other and with immigration laws.

Ongoing

✒**Addicted ... a Comedy of Substance** *Marine's Memorial Theatre, 609 Sutter; 771-6900, www.marinesmemorialtheatre.com. $25-40. Extended run: Wed-Fri, 8pm; Sat, 5 and 9pm (Nov 13, show at 2pm instead of 5pm); Sun, 2pm. Through Nov 14.* This is a must-see for anyone who's ever been addicted to anything: this dude feels your pain. Writer-performer and stand-up comedian Mark Lundholm's very funny and genuinely amazing story draws on the Bay Area native's long slide from a spastic childhood in front of the TV set into a self-annihilating adulthood of crime, drug abuse, absent fatherhood, and homelessness. If his high-energy, razor-sharp performance and flawless timing seem to belie the notion of a guy utterly lacking in self-control, it just underscores the significance of Lundholm's narrative and its real-life transformation. Broadway and cinema's Bob Balaban directs this agile multicharacter one-man show, which makes excellent use of lighting and sound effects to support the already vivid voices in Lundholm's head. Alternately suggesting the funniest Alcoholics Anonymous speech ever, the sickest and slickest motivational talk around, and a 3D jailbreak from the pages of a Robert Crumb comic, Lundholm's charisma and candor have a freshness that can make old subjects — like the pointlessness of a triple decaf anything — seem brand-new and the less-charted terrain of the serious addict disarmingly close to home. (Avila)
'Avant GardARAMA!' *Exit Theatre, 156 Eddy; 419-3584. $15-25. Fri-Sat, 8pm. Through Nov 20.* Cutting Ball Theater performs a program of five short, experimental plays.
Ben Franklin: Unplugged *Magic Theatre, Fort Mason Center, Marina at Laguna; 441-8822, www.zspace.org. $25-30. Wed-Sat, 8pm (also Sat, 3pm; no show Nov 25); Sun, 3pm (also Nov 28, 7pm). Through Nov 28.* Josh Kornbluth performs a new version of his popular monologue.
✒**The Boneman of Benares** *Thick House, 1695 18th St; 821-4849, www.encoretheatrecompany.org. $15-20. Thurs/28-Sat/30, 8pm.* The stage adaptation of Terry Tarnoff's semi-fictionalized novel — based on his globe-trotting adventures in East and South Asia, Africa, and Europe between 1971 and 1974 — becomes the latest in a series of travelogues to appear on Bay Area stages recently. In Encore Theater Company's world premiere, it's one of the more theatrical too, graced with an elegantly spare but dynamic set and lighting design (by James Faerron and Christopher Studley, respectively, with video work by Jeff Diehl), an involving, atmospheric score by David Molina, and most of all, actor Ron Campbell in the role of Tarnoff's narrator–alter ego. Handily directed by Mark Routhier, it's also a time trip back to the early '70s, whose chaotic and vaguely sinister vibe resonates all too powerfully today. But it's Campbell's happy-go-lucky wanderer, oblivious at first to the skeletons in his knapsack, who makes it all immediately credible. The veteran solo performer's physical fluency and range of expression capture the emotional and psychic extremes central to Tarnoff's narrative — at least as great as the cultural and geographic ones — with a flair that doesn't slacken for a moment. (Avila)
✒**Bye-Bye, bin Laden** *Off-Market Theater, 965 Mission; 262-0477, www.custommade.org. $17-20. Thurs/28-Sat/30 and Tues/2, 8pm; Sun/31, 7pm.* The role of TV in the battle of empty-headed ideas shares center stage with some world-class assholes in Custom Made Theatre Company's world premiere of *Bye-Bye, bin Laden!* If it took more than two decades after World War II for Mel Brooks to work Adolf Hitler into a musical comedy, it's taken writer Scott Sublett and composer Jef Labes only two to put Osama bin Laden (Baruch Porras-Hernandez) on the boards, strutting and singing with costars Mullah Omar (Jon Bailey) and George W. Bush (Cameron Weston). The premise of this smartly written, consistently funny, and well-acted romp rests on competing TV campaigns by rival

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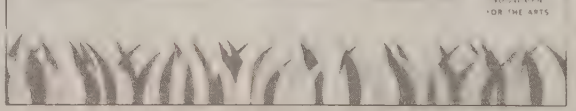

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Theater

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theocrats determined to win the hearts and minds of the American public. The angelic ghost of Flight 93's Mark Bingham (a suitably ingenuous performance by West Gomez) acts as narrator, strengthening a delicate through-line in what is otherwise a loose assortment of skits that range in quality from high-end talent-night fare to *Mad TV* perfection. (Avila)

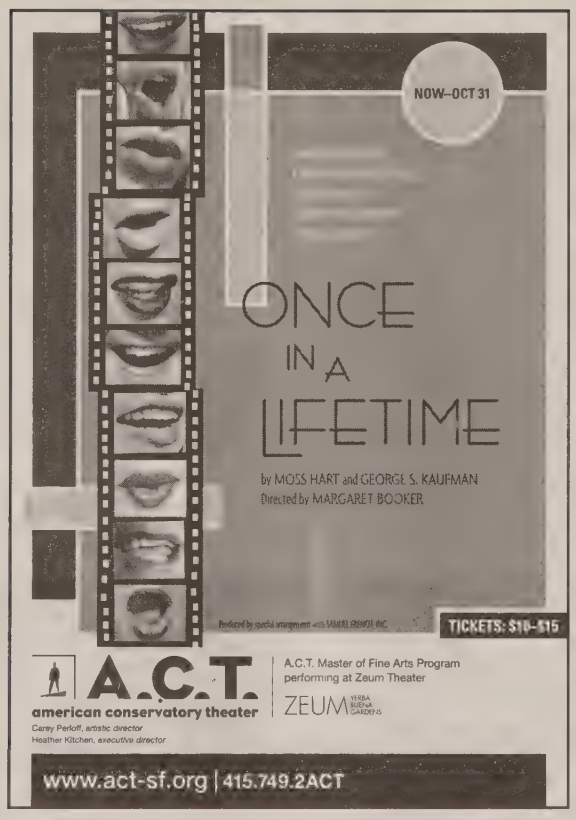
☛**Can-Can** *Eureka Theatre, 215 Jackson; 978-2787, www.42ndStMoon.org. $17-30. Thurs/28-Fri/29, 8pm; Sat/30, 6pm; Sun/31, 3pm.* Cole Porter and Abe Burrows's 1953 musical opens with a scene in a fin-de-siècle Paris courtroom in which a coterie of mademoiselles are publicly chastised for lascivious leg wiggling, garter flashing, and skirt twirling at a Montmartre speakeasy. "We know the difference between a pair of panties and a pair of pants," the giggling coquettes sing to a panel of uncomfortably enthralled judges and gendarmes. "We are maidens typical of France." What follows is a witty exposé of the conflicts between commerce and art, love and duty, and male and female, as a feisty laundry-cum-cabaret owner fights to save her career and heart from falling prey to the strong arm of the law. The performers in 42nd Street Moon's juicy production expertly twirl and kick their way through Porter and Burrows's rambunctious and lovely songs, creating a perfect balance between the slapstick and the sublime. (Veltman)

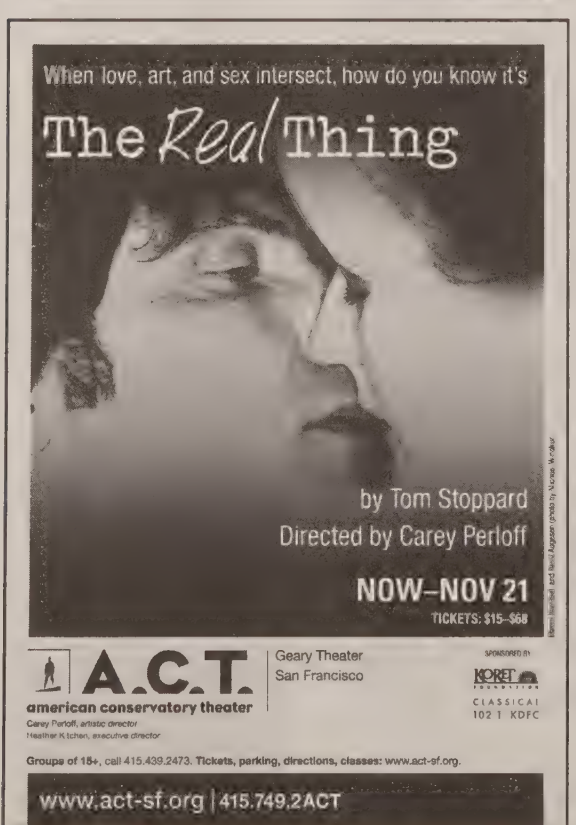
Circumnavigator *Marsh, 1062 Valencia; 826-5750, www.themarsh.org. $10-14. Extended run Thurs-Sat, 7pm (no shows Thurs/28-Sat/30). Through Nov 13.* Dan Hoyle's solo performance is his travelogue of a 2002 around-the-world trip financed by a grant from the Circumnavigator Club to study the impact of globalization. The traveler's young and inquisitive mind, however, lends the enterprise a personal cast, interrogating his own assumptions as an activist and the child of a '60s-era socialist in light of the social complexities he encounters. Directed by veteran monologuist Charlie Varon, Hoyle draws his characters skillfully, with much humor and implicit compassion. (Avila)

Disney's The Lion King *Orpheum Theatre, 1192 Market; 512-7770, 356-LION, www.bestofbroadway-sf.com. $26-82. Extended run: Wed-Sat, 8pm (also Wed and Sat, 2pm); Sun, 1 and 6:30pm (no 6:30pm show Sun/31). Through Nov 21.* Apparently director and designer Julie Taymor didn't win those Tonys for nothing. The Bay Area premiere of her staged interpretation of *Disney's The Lion King*, courtesy of Best of Broadway, works so well you're liable to forgive the residual Disney that clings to this singular spectacle. The plot — a lion cub grows up in exile until he can assume his rightful place on the usurped throne of his late father — must be familiar to nearly everyone by now; the characters are the stock ones recycled by Disney. They're animated, however, by a superb cast. (Avila)

☛**Don't Make Me Look Too Psychotic** *533 Sutter; 820-3945, www.toopsychotic.net. $22. Fri-Sat, 8pm. Through Nov 27.* Violently unhealthy relationships are the driving force behind Bruce Pachtman's hilarious solo show, which he developed after dating a particularly incendiary woman. *Psychotic* — which enjoyed a 68-week local run after premiering in 2000 and is now back for a brief revival run — is gut-bustingly funny, which is no small feat considering the seriousness of the material. (Joshua Medsker)

Ella! First Lady of Song *Shelton Theater, 533 Sutter; (510) 232-3522. $15. Sat, 10pm. Ongoing.*





Jamie Myrick stars in this multimedia jazz production paying tribute to Ella Fitzgerald.

The Exiled *Xenodrome, 1320 Potrero; 621-1503. $10. Thurs/28-Sat/30, 8pm.* Stuart Bousel directs his play about a group of friends and lovers whose lives intertwine in their small city.

The Fever *Exit Cafe, 156 Eddy; www.pacificplayback.com/fever. $15-20. Fri/29-Sat/30, 8:30pm.* Pacific Playback Theatre presents Wallace Shawn's play about an ill man stuck in a foreign country.

411 *Next Stage, 1520 Gough; (510) 645-1223, www.cassandrascall.com. $12-15. Fri/29-Sat/30, 8pm; Sun/31, 2pm.* Cassandra's Call Productions and Theatre Residencies Inc. present Dan Wilson's dark comedy about a woman who realizes her telephone has supernatural powers.

High School *Galileo Academy of Science and Technology, 1150 Francisco; 1-877-316-0198, www.antenna-theater.org/highschool.htm. $7.50-15. Fri-Sat, 6-9:30pm; Sun, 1:30-5pm. Through Nov 7.* Antenna Theater and students at Galileo Academy present this innovative 45-minute walking tour of the school, with a soundtrack featuring student actors played through headphones to enhance the experience.

☛**Killing My Lobster Goes to the Polls** *ODC Theater, 3135 17th St; 558-7721, www.killingmylobster.com. $12-17. Thurs/28-Fri/29, 8pm; Sat/30, 7:30 and 10pm.* Marc Vogl directs fellow members of the San Francisco-based sketch-comedy troupe Killing My Lobster in a liberatingly silly take on electoral politics, the presidential race, the so-called war on terror, and the meaning of gay marriage in late Victorian England. Company members Tonya Glanz, John Kovacevich, Daniel Lee, Sarah Mitchell, Shaye Troha, and Jon Wolanske impersonate news anchors, political consultants, swing voters, and morally and physically challenged candidates, while Nick Olivero and Sean Christensen are bearded 15-year-old campaign interns, in two acts' worth of skits, shadow puppetry, short films, and animation that send up the political animals you love to hate, or love to love only too well (including local hero Matt Gonzalez amid his would-have-been-groovy mayoral headquarters at the Horseshoe Café in the Lower Haight). Plucky and infectious, the writing here contains some of the best from KML in a while, and guided by the group's always first-rate comedic acting — as well as a six-piece band that really knows how to swing the vote — this is likely your antidote to the Nov. 2 blues. (Avila)

Laura's Bush: A Political Satire *Brava Theater Center, 2789 24th St; 647-2822, www.brava.org. $14-18. Wed/27-Sat/30, 8pm; Sun/31, 3pm.* For political theatergoers who enjoy sex with their violence, there's the Brava! for Women in the Arts' S.F. premiere of *Laura's Bush: A Political Satire*. San Francisco Mime Troupe veteran Dan Chumley directs an agile and spirited cast, including members of cabaret-burlesque troupe Rococo Risqué, in a joyously lewd and lusty farce by famously pseudonymous playwright Jane Martin. Desiree Jones (Joyful Simpson), a jaded dominatrix in a small Kansas town, gets a hysterical visit from her repressed local librarian Dodie Dodson (Jean Johnstone), who's convinced she's spotted a distress signal blinked over the TV by First Lady Laura Bush (Elisabeth Millican). The long and the short of it is that Laura is being held against her will by the fascistic far right — and that George W. is actually an intentionally dumbed-down boy genius. As angry as it is irreverently absurd, Martin's one-act has a satirical force that goes some way toward justifying its slapdash quality. (Avila)

Looking over the President's Shoulder *Lorraine Hansberry Theatre, 620 Sutter; 474-8800, www.lhtsf.org. $25-32. Thurs-Sat, 8pm; Sun, 2pm. Through Nov 7.* Winston Churchill liked to swim in the nude; Eleanor Roosevelt's nickname was Alice in Wonderland; Herbert Hoover always wore a tux to dinner, even when he dined alone. In James Still's fascinating play based on a true story, Alonzo Fields — an African American wannabe opera singer who unwittingly finds himself serving first families their breakfasts, lunches, and dinners for more than 21 years — reveals tidbits that only the chief butler to four generations of American presidents would know. The play is more than a juicy gossip column about presidential peccadilloes, and Reggie Life's seamless staging and Larry Marshall's sincere performance bring its subtle social and political commentary, as well as the story of its selfless but strong protagonist, to the fore. Elections come and go, and the portrait hanging above the fireplace on Anita Stewart and Jedd de Lucia's set gradually changes from Hoover to Roosevelt to Truman to Eisenhower, but Fields represents a microcosm of unwavering humanity "in the front row of the passing parade of history." (Veltman)

☛**Not a Genuine Black Man** *Marsh, 1062 Valencia; 826-5750. $15-22. Extended run: Thurs-Fri, 8:30pm (no show Nov 25); starting Nov 13, also runs Sat, 5pm. Through Nov 27.* What, asks the unapologetically middle-class Brian Copeland, is the real meaning behind the phrase, "a genuine black man"? By way of an answer, the stand-up comic and KGO radio host offers up a simultaneously funny and disarmingly frank story about growing up African American in the racist suburb that was San Leandro in the early 1970s. Letting his narrative bounce back and forth between his boyhood memories and a period of depression that overtook him as a parent in 1999 — and interlarding the autobiography with verbatim utterances from both sides of the fight his family joined to desegregate the city — Copeland brings admirable chops as a comedian to bear on some difficult and disturbing, if ultimately hopeful, material. (Avila)

The Opposite of Sex *Magic Theatre's Sam Shepard Theatre, Fort Mason Center, Bldg D, Marina at Laguna; 441-8822, www.magictheatre.org. $25-30. Extended run: Wed/27-Sat/30, 8:30pm; Sun/31, 2:30 and 7:30pm.* The Magic kicks off its new season with the world premiere of a likely Broadway-bound musical, based on screenwriter Don Roos's offbeat 1998 comedy, with music and lyrics by Douglas J. Cohen and book by Cohen and Robert Jess Roth. Dedee Truitt (Kerry Butler), the story's foul-mouthed and insouciant 16-year-old narrator, abandons her trashy but bereaved mother (Donna Vivino) at her stepfather's graveside, moves in with 35-year-old gay half brother Bill (John Bolton), and seduces his much younger live-in boyfriend, Matt (David Burtka). For her next trick, Dedee — now pregnant and with Matt, Bill's life savings, and the ashes of Bill's deceased longtime lover in tow — leads her half brother and his utterly cynical but protective friend Lucia (Karen Ziemba) on a cross-country chase. Cohen's upbeat musical score cooks alongside director Roth's tightly paced staging, though the irreverent lyrics can seem a bit forced and often lack the crispness and edginess of the dialogue. But Dedee's way with bad behavior and the older generation's dry humor and jaded outlook set up an appealing dynamic among the sharp, mainly New York–based cast. (Avila)

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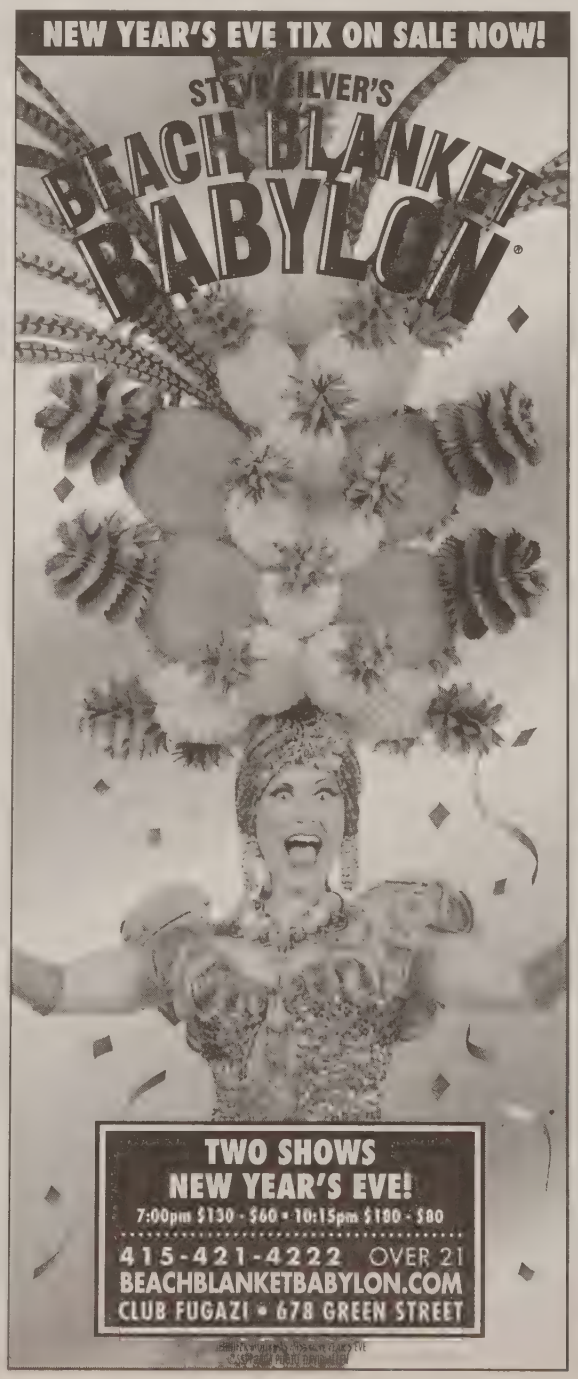

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Pageant *New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $20-32. Extended run: Wed/27-Sat/30, 8pm; Sun/31, 2pm.* The New Conservatory Theatre Center's Pride Season Ten presents Albert Evans, Bill Russell, and Frank Kelley's musical about an over-the-top beauty pageant.

The Real Thing *Geary Theater, 415 Geary; 749-2228, www.act-sf.org. $11-68. Opens Wed/27, 8pm. Runs Thurs/28-Sat/30, Nov 3-6, Nov 9-13, 16-17, and 18-20, 8pm (also Sat/30, Nov 3, 6, 13, 17, and 20, 2pm); Sun/31, Nov 7, 14, and 21, 2pm (also Nov 14, 7pm); Tues/2, 7pm. Through Nov 21.* American Conservatory Theater performs Tom Stoppard's love story about a playwright, married to an actor, whose latest work imitates his real life.

69 Stories: One Pervert's Tale and **No Good Deed** *Exit on Taylor, 277 Taylor; 675-5995, www.crowdedfire.org. $15-20 (separate admission for each play; Nov 8, pay what you can).* 69 Stories: *Fri and Nov 8, 8pm. Through Nov 12.* No Good Deed: *Sat, 8pm. Through Nov 13.* Crowded Fire presents two monologues in repertory by company member Mollena Williams. Artistic director Rebecca Novick helms *69 Stories: One Pervert's Tale*, originally mounted in 2001, in which the brassy and fearlessly all-telling Williams invites us on a submissive masochist's very personal tour of the San Francisco S-M community. Dressed in a purple gown and yellow feather boa, with her hair bleached white and a penchant for singing classic songs with amusingly self-tailored lyrics, Williams, who has a charmingly forthcoming nature, ensures her seductive lesson in erotic play draws its real force from the fact that we're never allowed to lose sight of the simple human heart at the center of the outré sexual adventurer. In the premiere of a prequel called *No Good Deed*, directed by Amy Mueller, Williams re-creates her greater Bay Area past — replete with lesser suburban routines — living across from a Concord cow patch while working as a customer service rep for Wells Fargo Bank. Life for the gregarious New York City native takes its pivotal turn when she's unexpectedly charged by a coworker with sexual harassment and thrown into a maelstrom of loneliness and self-doubt. Looser in construction and less engaging than *69 Stories*, it still manages to have us rooting for Williams's inner nonconformist. (Avila)

Train Stories *Marsh, 1062 Valencia; 826-5750, www.themarsh.org. $15-22. Thurs-Sat, 8pm. Through Nov 6.* Wayne Harris performs his solo show about three men linked by heritage, railroads, and tragedy.

Un/dying/love *Climate Theater, 285 Ninth St; 407-1446, www.crapcore.com/un_dying_love.html. $10. Thurs/28-Sat/30, 8pm.* ActionWorks performs an original series of short plays by emerging Bay Area writers.

V the Ultimate Variety Show *V Theater, Pier 39; 39-VSHOW, www.vtheshow.com. $24-44. Nightly; 6 and 8pm. Ongoing.* A revolving array of variety acts highlight this family-friendly show originally produced in Las Vegas.

Va Va Voom Room *Plush Room, York Hotel, 940 Sutter; 885-2800, www.vavavoomroom.com. $25. Fri-Sat, 11pm. Through Dec 18.* Performers from San Francisco, New York City, and Los Angeles present a burlesque and vaudeville cabaret.

Welcome to the Hypnodrome *Hypnodrome, 575 10th St; 248-1900, www.hypnodrome.com. $18-50. Thurs-Sat, 8pm. Through Nov 20.* Thrillpeddlers presents its 2004 "Shocktoberfest!!! Spectacular," three Grand Guignol–inspired tales.

Bay Area

Eurydice *Berkeley Rep's Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. $10-55. Tues, Thurs-Sat, 8pm (also Sat, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through Nov 14.* Berkeley Rep presents playwright Sarah Ruhl's winsome reworking of the Orpheus-Eurydice myth, which places the doomed young bride (Maria Dizzia) at the center of competing loyalties to an earthbound lover (Daniel Talbott) and a deceased father (Charles Shaw Robinson). Dizzia excels at Eurydice as a bright young mind whose curiosity leads to her own earthly ruin, via a ludicrous but creepy stranger who turns out to be the lord of the Underworld (Mark Zeisler). Still, her trace of good-natured skepticism opposite Talbott's everyguy Orpheus — an anti-intellectual, passionately romantic musician (they're a pretty Cartesian couple) — hints at a wise old soul underneath. And underneath is just where it blossoms, as Eurydice acquaints herself as if for the first time with the father who has willed back his memory in the land meant for forgetting (a fact emphatically underscored by a comical chorus of Stones, played by Aimee Guillot, Ramiz Monsef, and T. Edward Webster). The production is clever and fresh rather than profound, and director Les Waters adroitly pilots it down a wistfully romantic stream — a course fully justified by Scott Bradley's achingly lovely scenic design (in which the River Styx is an elevator full of rain opening onto a Hades as airy Roman bath). (Avila)

Ghost in the Machine *APE Space, 2525 Eighth St, Berk; (510) 332-1931. $5-20. Fri-Sat, 8pm; Sun/31, 2pm; Nov 7, 7pm. Through Nov 7.* Acme Players Ensemble presents David Gilman's brain-teasing drama.

Living Out *Mountain View Center for the Performing Arts, 500 Castro, Mtn View; (650) 903-6000. $20-50. Wed/27-Sat/30, 8pm; Sun/31, 2pm.* TheatreWorks performs Lisa Loomer's comic drama about a lawyer and her nanny.

Present Laughter *Live Oak Theater, 1301 Shattuck, Berk; (510) 649-5999, www.aeofberkeley.org. $10. Fri-Sat and Nov 18, 8pm; Nov 14, 2pm. Throgh Nov 20.* The company performs Noel Coward's comedy.

'Smorgasbord of Shorts' *Rocking Chairs 100%, 850 Fourth St, San Rafael; (415) 454-2787, www.altertheater.org. $20 (Fri/29, pay what you can). Thurs/28, 6:30pm; Fri-Sat, 8pm; Nov 7, 5:30pm. Through Nov 7.* Alternative Theater Ensemble presents its first production, four short plays (three by local writers).

A Step Away *Berkeley City Club, 2315 Durant, Berk; (510) 558-1381. $8-20 (Thurs/28, pay what you can). Thurs-Sat, 8pm; Sun, 5pm. Through Nov 21.* Central Works performs Myrna Holden's new play about modern love.

dance

'Dance in the Sanctuary' *Jones Memorial United Methodist Church, 1975 Post; 921-7653. Sun, 5pm. $20.* The church hosts a performance of liturgical dance in a variety of styles.

'East/West Canvases: Questioning Beauty' *Asian Art Museum, Samsung Hall, 200 Larkin; 581-3500, www.asianart.org. Thurs, 7pm. Free with museum admission ($5).* See Critic's Choice.

Leslie Seiters/Little Known Dance Company *848 Community Space, 848 Divisadero; 664-1741. Thurs-Sat, 8pm. Through Nov 6. $12-15.* The company performs its first evening-length work, *The Way to Disappear.*

Bay Area

Mark Morris Dance Group *Zellerbach Hall, UC Berkeley, Bancroft at Telegraph, Berk; (510) 642-9988, www.calperfs.berkeley.edu. Thurs-Sat, 8pm. $30-56.* The company performs *Rock of Ages* (2004), *I Don't Want to Love* (1996), *Marble Halls* (1985), and *V* (2001).

performance

'Aya de León Is Running for President' *Full shows: Red Ink Studios, 1035 Market; 255-5971, www.luggagestoregallery.org. Thurs, 7pm. $10. Also First Congregational Church, 2501 Harrison, Oakl; (510) 273-2473, www.ayadeleon.com. Fri, 8pm. $10. Excerpt: Natural Rootz Salon, 1914 Park, Oakl; (510) 763-7677. Wed, 5:30pm. Free.* "I am your black, hip-hop, Puerto Rican candidate for president," Aya de León says. The ever energetic performing artist has Nov. 2 on her mind. Her list of "if elected" promises includes being the first feminist president, getting Michael Moore involved in media reform, putting the "'party' back in political party," and creating a TV channel all about sensitive men. This once-contender for the Showtime reality series *American Candidate*, (she bowed out when she saw the word "exploit" in the mandatory contract 29 times) uses spoken word, song, and monologue to get across her points on health care, foreign policy, and the environment. Featuring a special appearance by the League of Pissed Off Voters, this show is as entertaining as anything in today's political arena. (Anna Mantzaris)

Climate Theater *285 Ninth St; 863-1076. Ongoing. $5.* Mon, 8pm: "Monday Night Improv Jam," presented by the San Francisco Improv Co-Operative. Tues, 8pm: "Tuesday Night Improv Special: Night of 1,000 Games," short-form improv jam.

'Comedy on the Square' *Shelton Theatre, 533 Sutter; 522-8900. Ongoing. $15.* Fri, 10pm: "Big City Improv." Sat, 10pm: "Comedy Showcase." Sun, 3 and 7pm: "A Celebration of Laughs."

'For an End to the Judgment of God/Kissing God Goodbye' *Yerba Buena Center for the Arts, 701 Mission; 978-2787, www.ybca.org. Thurs-Sat, 8pm. $24-45.* See "21st-Century Fate," page 51.

'The Golden State' *USF Presentation Theater, 2350 Turk Blvd; 869-3736. Fri-Sun, 8pm, $15-17. Through Nov 7.* The Dell-Arte Company performs a dark comedy by playwright Lauren Wilson.

'Pipe Dreams' *Bindlestiff Studio, 505 Natoma; 255-0440, www.bindlestiffstudio.org. Thurs-Sat, 8pm, $7-12 sliding scale. Through Nov 6.* Playwrights Samantha Chanse and Dan Weil chase rock-star dreams amid election-year chaos.

'The Sam Shaw Show' *Dark Room Theater, 2263 Mission; 863-1076, www.sfimprovcooperative.com. Sun, 8pm, $10. Through Nov 7.* Sam Shaw performs improv comedy.

'Til Friday' *Club Rendezvous, 1312 Polk; 309-CLUB. Fri, 10:30pm and midnight. Ongoing. Free.* Cockatelia, Holotta Tymes, Manley Lennox, Sofondaboyz, and weekly guest stars tear up the stage at this drag revue.

Bay Area

'By George, It's War!' *Throckmorton Theatre, Throckmorton Ave, Mill Valley; 383-9600. Wed-Thurs, 8pm, $15-20.* Composer Dale Polissar presents a satirical musical about the Bush administration.

'Merrily We Roll Along' *Sunnyvale Community Center, 550 E Remington Dr, Sunnyvale; (408) 733-6611, www.sunnyvaleplayers.org. Thurs, 7:30pm; Fri-Sat, 8pm; Sun, 2:30pm, $13-18. Through Nov 21.* The Sunnyvale Players performs the Stephen Sondheim classic.

comedy

Caffe Sapore *790 Lombard; 921-2051, www.sfcomedycollege.com.* Fri, 8pm: "Wet Paint," featuring Reggie Steele, Tom Smith, and others, $5.

Cobb's Comedy Club *915 Columbus; 928-4320, www.cobbscomedy.com.* Wed, 8pm: "All-Pro Comedy Showcase" $10. Thurs-Sun, 8pm (also Fri-Sat, 10:15pm): "Stand Up for Your Rights!," with Kevin Rooney, Marc Maron, and Will Durst, $13-17.

50 Mason Lounge *50 Mason; 398-4129, www.50masonlounge.com.* Wed, Fri-Sat, 8pm: "San Francisco Comedy Club Showcase," $10. Thurs, 8:30pm: "Bush Bash," $10.

Green Room Comedy Club *2801 Leavenworth (at the Cannery); 674-9333, www.greenroomcomedy.com.* Mon-Tues, 8:30pm: "Green Room Comedy Showcase," $10.

Marsh *1074 Valencia; 826-5750, www.themarsh.org.* Sat, 9:30pm: "Mock Cafe," hosted by Tim Lee and John Trujillo, $7.

Purple Onion *140 Columbus; 217-8400, 956-1653, www.caffemacaroni.com.* Thurs, 9pm: "Purple Onion Comedy Night," $7.

Uptown *200 Capp; 206-9997.* Wed, 8:30pm: "Uptown Comedy Open Mic," hosted by Eric Peterson, free.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

Wednesday: BrainWash Café *1122 Folsom, SF, (415) 440-5530.* "Spoken Word Salon," with host Diamond Dave Whitaker, 8pm, free. Canvas Cafe *1200 Ninth Ave, SF; (415) 504-0060, mike@westcoastvideo.net.* "Open Mic Talent Showcase," 7:30pm, free. Lost and Found Saloon *1353 Grant, SF; (415) 981-9557.* Open mic with host Chris Brown, 8:30pm, free. Galeria de la Raza *2857 24th St, SF; (415) 826-8009, www.galeriadelaraza.org.* "Lunada," with spoken word troupe headRush, $3-7.

Thursday: 16th Street/Mission BART Plaza *16th St at Mission, SF; (415) 255-9881.* "CAI Street Arts Workshop," open mic, 8:30pm, free. Mediterranean Cafe *2475 Telegraph, Berk; (510) 526-5985.* "Word Beat Reading Series," with featured readers Armour Garland and Stephen Berry, 7pm, free. Railroad Expresso *705 Monterey, SF; (415) 333-4009.* Open mic, 7pm, free. Dalva *3121 16th St, SF; (415)753-8091.* Open mic with featured reader Jennifer Fox Bennet, 7pm, free.

Saturday: Unitarian Center *1187 Franklin, SF; (415) 338-2227.* "The George Oppen Memorial Lecture," Tom Pickard reads and discusses excerpts from the works of Basil Bunting, 7:30pm, $5. "Fresh Paint" *855 Sansome, SF; (510) 525-8247.* Dan Mellm, Jackie Berger, and others read, 2-4pm, free. UC Berkeley *155 Dwinelle Hall, Berk; www.sasisters.org. Yoni Ki Baat*, a South Asian take on *The Vagina Monologues*, 8pm, $10.

Monday: Rockin Java Cafe *1821 Haight, SF; (415) 440-5530.* "Open Mic Spoken Word Singing Word," hosted by Diamond Dave Whitaker, 7:30pm, free. Purple Onion *140 Columbus, SF; (415) 217-8400, www.caffemacaroni.com.* Open mic hosted by the Kitchenettes, 7pm, $5. Priya Indian Cuisine *2072 San Pablo, Berk; berkeleypoetryexpress@yahoo.com.* "Poetry Express," with featured reader Nina Corwin, 7pm, free. Pegasus Books *2349 Shattuck Ave, Berk; (510) 649-1320.* "Last Word Poetry Series," with featured readers Debra Khattab and Vince Starti, 7pm, free.

Tuesday: World Ground Cafe *3726 MacArthur Blvd, Oakl; (510) 261-6792.* Joyce Young reads, 7:30pm, free.

film

Film listings are edited by Cheryl Eddy. Reviewers are Robert Avila, Kimberly Chun, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Dave Kim, Laurie Koh, Patrick Macias, Lynn Rapoport, and Chuck Stephens. The film intern is Max Goldberg. For show times see Rep Clock, page 88, and Movie Clock, page 100.

Opening

Birth Widow and wealthy professional Anna (Nicole Kidman, sporting a Jean Seberg coiffure) agrees to remarry after a decade of mourning, only to meet a 10-year-old boy (Cameron Bright) who claims to be the reincar-

Continued on page 92

critic's choice: stage

Sue Li Jue

Thurs/28, Asian Art Museum

For the past few years, choreographer Sue Li Jue has created large-scale, elegantly produced dance theater pieces that look at the world through an Asian American woman's perspective. But shows like *Rice Women, The Nature of Nature,* and *Held Close: Remembering the Poets of Angel Island* are expensive to produce — and funding, even for smaller works, is increasingly difficult to raise. Artists being artists, they find ways to face reality while still doing what they do best. For Jue, artistic director of Facing East Dance and Music, this meant returning to a form young dancers start out with: the solo. Like monologues and pencil sketches, solos have the advantage of highlighting the artist's signature style. Jue has been bringing her new work, *East/West Canvases: Questioning Beauty,* to galleries and museums for the past six weeks. The work, which looks at traditional and contemporary beauty practices among Chinese women, makes its San Francisco debut this Thursday. *7 p.m., Samsung Hall, 200 Larkin, S.F. Free with museum admission ($5). (415) 581-3500, www.asianart.org.* (Rita Felciano)

ROLLING STONE

"'RAY' IS ELECTRIFYING.

IT'S INSPIRING. JAMIE FOXX'S FIERCE, FUNNY, DEEPLY FELT PERFORMANCE DESERVES TO BE LEGENDARY."

Peter Travers

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"'RAY' IS SUPERB. It is as true as the blues to Charles' pain, as ecstatic as rock 'n' roll to his triumph. It sings, and it swings."
Richard Corliss

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"ONE OF THE BEST FILMS I EVER SAW."
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"A STUNNING MASTERPIECE THAT IS DESTINED TO BECOME A TIMELESS CLASSIC."
Shawn Edwards

THE NEW YORK OBSERVER

"'RAY' IS A ROUSING, PULSATING TOUR DE FORCE."
Rex Reed

JAMIE FOXX

A TAYLOR HACKFORD FILM

Ray

EBERT & ROEPER

"TWO BIG THUMBS UP."
"An astonishingly rich performance as the late Ray Charles."
RICHARD ROEPER, Ebert & Roeper

THE TODAY SHOW

"'RAY' IS EXTRAORDINARY. JAMIE FOXX IS PHENOMENAL."
Gene Shalit

LARRY KING

"BRILLIANT. Jamie Foxx gives the performance of a lifetime."

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Michael Wilmington

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EAST BAY
Antioch, Regal Cinemas Deer Valley Stadium 16
Berkeley, Landmark's California
Concord, Brenden 14
Danville, Blackhawk Movies 7
Dublin, Regal Cinemas Hacienda Crossing Stadium 20
Emeryville, United Artists Emery Bay Stadium 10
Fremont, Century Cinedome 8
Oakland, Renaissance's Grand Lake
Oakland, Signature Jack London Stadium
Orinda, Renaissance's Orinda
Pittsburg, Brenden 16
Pleasant Hill, Century 16 Pleasant Hill
Richmond, Century 16 Hilltop
San Leandro, Century 16 Bayfair Mall
San Ramon, Signature Crow Canyon Stadium 6
Union City, Century 25 Union City
Walnut Creek, Century 14 Downtown Walnut Creek

PENINSULA
Redwood City, Century Park 12
San Mateo, Century 12 Downtown
So. San Francisco, Century Plaza 10

SAN JOSE
Campbell, Camera 7
Campbell, Plaza 4
Gilroy, Platinum 7
Hollister, Premiere
Milpitas, Century 20 Great Mall
Morgan Hill, Tennant Station Morgan Hill
Mtn. View, Century Cinema 16
San Jose, Camera 12
San Jose, AMC Saratoga 14
San Jose, Century 10 Berryessa
San Jose, Century 20 Oakridge
San Jose, Century Capitol 16
Santa Clara, AMC Mercado 20
Willow Glen, Cinelux Almaden Cinemas

MARIN
Corte Madera, Century Cinema
Novato, Century Rowland Plaza
San Rafael, Century Northgate
Tiburon, Cinema West Playhouse

NORTH COUNTIES
Fairfield, Edwards Fairfield Stadium 16
Healdsburg, Raven
Lakeport, Cinema 5
Napa, Century Cinedome 8
Rohnert Park, Pacific's Rohnert Park 16
Santa Rosa, Airport Cinema
Santa Rosa, Roxy Stadium 14
Sebastopol, Sebastopol Cinema 9
Sonoma, Sonoma Cinema 6
Vacaville, Brenden 16
Vallejo, Century 14 Vallejo

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Concord Brenden 14
Dublin Regal Hacienda Crossing Stadium 20
Emeryville AMC Bay Street 16
Fremont Century Cinedome 8
Martinez Contra Costa 5 Cinemas
Moraga Rheem 4
Oakland Signature Jack London Stadium
Pittsburg Brenden 16
Pleasant Hill Century 16
Richmond Century Hilltop 16

EAST BAY
San Leandro Century Bayfair Center 16
San Ramon Signature Crow Canyon Stadium 8
Union City Century 25
Walnut Creek Century 14 Downtown
MARIN
Fairfax Fairfax 5 Theatre
Larkspur Century Larkspur Landing
Novato Century Rowland Plaza
San Rafael Century Northgate
NORTH COUNTIES
Fairfield Edwards Stadium 16
Napa Century Cinedome 8

NORTH COUNTIES
Rohnert Park Pacific's Stadium 16
Santa Rosa Airport Stadium 12
Santa Rosa Roxy Stadium 14
Sebastopol Sebastopol Cinema
Vacaville Brenden Vacaville 16
Vallejo Century Vallejo 14
PENINSULA
Redwood City Century Park 12
San Mateo Century 12 Downtown
So. San Francisco Century Plaza 10
SAN JOSE
Milpitas Century Great Mall 20

SAN JOSE
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San Jose Camera Cinemas 12
San Jose Century Oakridge 20
San Jose Century 23
San Jose Century Berryessa 10
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Santa Clara AMC Mercado 20
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Opening

From page 90

nation of her dead husband. She's incredulous at first, but the boy soon proves to know more than just the dead man's name. With this bleak second feature, director Jonathan Glazer departs from the offbeat, dialogue-dependent comedy of *Sexy Beast*, defying suspense clichés with a sparing, Kubrickian delivery. Brooding performances oust the genre's shock tactics, meditative shots test our attention spans, and dialogue is kept simple — often excruciatingly so. Still, Glazer maintains the intrigue that most films of artsy monotony lose by their second acts; well-integrated cinematography and a delicate score by Alexandre Desplat keep the film from feeling overly stilted. Working with such an implausible story, Glazer deftly places character psychology in the limelight rather than juggle a bunch of tricky justifications. Kidman, following suit, brings deeper and subtler layers to her wounded-woman persona, a role she's had plenty of chances to master. (1:40) *Century 20, Shattuck.* (Kim)

☛**The Incredibles** In a movie market glutted with films that attempt to reach across demographics by playing down to a lowest common denominator, Pixar productions are a welcome rarity. Films like *Toy Story, A Bug's Life,* and *Finding Nemo* have established the company as a reliable source of well-crafted entertainment: the real deal in "fun for the whole family." The newest computer-animated wonder is *The Incredibles.* While there's no shortage of recent superhero movies, writer-director Brad Bird *(The Iron Giant)* offers a clever turn in playing the "it's hard being a superhero" plotline off a *Leave It to Beaver*–type nuclear family. *The Incredibles* delivers the wit, visual splendor, colorful cast, and enthralling action sequences we've come to expect from Pixar, but it never quite coalesces the way its predecessors did. This is largely a matter of story; the narrative lacks the cohesion and resonance that made *Finding Nemo* so unique. Still, *The Incredibles* is consistently imaginative, and as such, it's an exemplary blockbuster. (1:55) *Century Plaza, Century 20.* (Goldberg)

☛**The Manson Family** See "Charlie and the True-Crime Factory," page 42. (1:33) *Act I and II, Lumiere.*

☛**Prisoner of Paradise** One cannot overstate the impact German émigrés like Fritz Lang, Billy Wilder, and Otto Preminger had on American cinema. Nazism's sinister ascent sparked an unprecedented transfer of talent, with Hollywood absorbing many of Germany's most renowned film artists. Filmmakers Malcolm Clarke and Stuart Sender explore the other side of this exodus in their documentary *Prisoner of Paradise*: the forgotten history of those talented individuals who didn't wash up on American shores. The film's focus is Kurt Gerron, an egotistical giant of the German screen and stage. Gerron, a Jew, was a charismatic director and actor who flourished in the flamboyance of Weimar Berlin. Where so many of his colleagues escaped as Hitler tightened his grip, though, Gerron was stubbornly determined to outlast the Reich. It was in a concentration camp that the artist was commissioned for his final, horrifying project: a propagandistic whitewashing of Hitler's treatment of the Jews. Clarke and Sender uncover a strange and deeply affecting chapter of Holocaust history. Where so many others have heralded the continuing artistic legacy of the German émigrés, here we come to see what it was they left behind. (1:36) *Balboa, Smith Rafael* (Goldberg)

Ray I'd love to say *Ray* does justice to the genius of Ray Charles and that Jamie Foxx's performance is, say, a greater contribution to pop culture than his hilarious if Pryor-derived stand-up routines. But Foxx's enshrinement as an A-lister, and all the critical respect that comes with it, stems from the "seriousness" of what he does here, and little else. His performance is impressive as a collection of mannerisms, but it doesn't dig into or expose an artist's soul — you'd be better off renting the Foxx concert performance *I Need Security,* or better yet, listening to Charles's records and reading David Ritz's biography. *Ray*'s best moments aim to convey the hair-raising electricity of "Drown in My Own Tears" and other breakthroughs, and this movie — unlike, say, *What's Love Got to Do With It?* — is at least interested in conveying the experiences, inspirations, and stories behind its music. But director Taylor Hackford's predictable reliance on color-saturated childhood flashbacks leaves a bored mind to dream about what a director like Charles Burnett might have done with this subject matter, this budget, and this type of bottom-line studio support. Of course, that's another story, one that proves Hollywood isn't as evolved as it would like to pretend. (2:32) *Century Plaza, Century 20.* (Huston)

Saw See "All Teeth, No Soul," page 45. (1:40) *Century Plaza, Century 20*

Sideways See "Drunk on Love," page 45. (2:04) *Embarcadero.*

Undertow See Movie Clock. (1:47) *Lumiere*

Voices of Iraq Magnolia Pictures, the distributor that brought you *Control Room,* rushes this documentary to theaters, just in time for the election. The movie's producers distributed more than 150 digital video cameras across Iraq so people could document their lives amid the upheaval, and their hopes for the future. (1:20). *Opera.*

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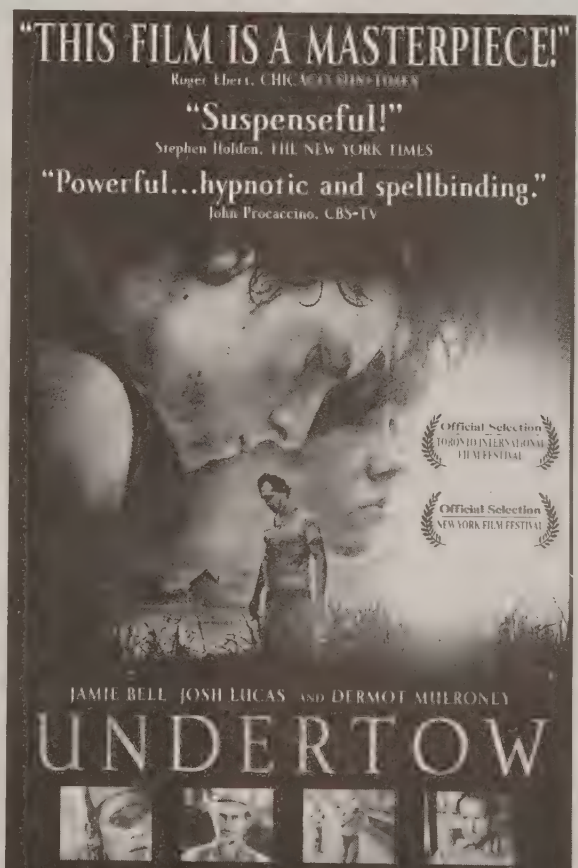

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Before Sunset (1:32) *Oaks, Smith Rafael.*

Being Julia Above all else, Hungarian director István Szabó's backstage drama *Being Julia* is about its star, Annette Bening. With every emotive gasp and bubbly burst of dialogue, Bening petitions the camera for her Oscar. She stars as Julia Lambert, a brilliant English stage actress who has grown unsatisfied with matters personal and professional. Fast approaching the impasse of middle age, Julia throws herself into a reckless love affair with Tom (Shaun Evans), an American admirer many years her junior. All is well until Tom convinces Julia to accept his other, younger love interest as an understudy. The movie wholeheartedly invites the *All about Eve* comparison, often borrowing entire scenes from Bette Davis's tour de force. The difference between the two is that while Davis's performance feels like a very real act of resistance against a misogynistic script helmed by a man's voice-over, all of the cards fall just right for Bening: her performance is coaxed and catered to. The result is pleasant enough, but it's a distant echo of Davis's original. (1:45) *Albany, Century Plaza, Embarcadero, Empire.* (Goldberg)

De-Lovely (2:01) *Balboa.*

Face Three generations of Chinese American women nurse old wounds and battle the constraints of their conservative culture in Bertha Bay Sa-Pan's Queens, N.Y.–set indie. A disastrous early marriage drives Kim (Bai Ling, in the film's standout performance) to deposit her infant daughter with her mother (Kieu Chinh) and flee; cut to 18-odd years later, and the baby has grown up to be Genie (Kristy Wu), a hip-hop-loving teen who rarely sees eye-to-eye with her fiercely traditional grandma. When Kim — now a sophisticated businesswoman — returns for the resentful Genie's graduation, the family's much needed healing doesn't exactly come easy. With a score written by a member of the Roots, and a soundtrack that mixes the Peking Opera Orchestra with Naughty by Nature (member Treach costars as Genie's boyfriend), *Face* is a

Continued on page 94

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Ongoing

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mostly engrossing (if unevenly acted) examination of the conflicts that arise when old ideas refuse to give way to new ones — even when one's most important relationships are at stake. (1:24) *Galaxy.* (Eddy)

The Final Cut Somewhere between *The Conversation* and *Strange Days* lies *The Final Cut*, a dystopian debut by first time writer-director Omar Naïm. The sci-fi fable negotiates a world where computer chips are marketed to record first-person experiences. Chips are implanted before birth and retrieved postmortem. The artists of this business are the "cutters" who edit lives into "rememories": the ultimate in home-movie technology. If this all sounds familiar, it isn't a chip malfunction; the story wants very badly to walk the hallowed ground of Philip K. Dick's oeuvre. Unfortunately, Naïm is so busy with the premise that he plum forgets to construct a coherent story. The mishmash follows Alan Hakman (Robin Williams), a master cutter who — surprise! — has some traumatic memories of his own. Naïm's script is uniformly limp and often treads into utter incoherence. A romantic subplot, for example, makes one wonder if the projectionist is missing a reel. The visualizations of the rememories are admittedly handsome, but the device is left to flounder in contrivance. (1:44) *1000 Van Ness.* (Goldberg)

The Forgotten (1:31) *Century 20.*

Friday Night Lights Nestled in the barren, Wal-Mart-speckled landscape of West Texas, the town of Odessa has a singular focus: high school football. Based on the real-life Permian High Panthers' 1988 season (and H.G. Bissinger's book by the same name), the gritty *Friday Night Lights* is a sports drama in the most dramatic sense, with blessedly little comic relief diluting the tension and heartbreak that go down on (and off) the field. Coach Gary Gaines (Billy Bob Thornton, who manages to be both low-key and intense) knows the importance of winning, but he also recognizes the individual struggles of his players, in particular the cocky star (Derek Luke) who suffers a devastating injury. As a former Permian player — and now one young tailback's alcoholic dad — country star Tim McGraw gets perhaps the film's most poignant moment, explaining to his son the importance of making the most of one's glory days. Director Peter Berg *(The Rundown)* overdoes the shaky hand-held camera, but in all likelihood, gridiron fans will be too wrapped up in the agony and ecstasy to notice. (1:57) *Century Plaza, Century 20.* (Eddy)

☛**Garden State** Aspiring actor Andrew "Large" Largeman (Zach Braff) is living in Los Angeles and table-jockeying in a chic Vietnamese restaurant when the call comes that his mother has died. He reluctantly returns home for a few days of closure. Hanging out with his boyhood pal (Peter Sarsgaard) — now a full-time stoner grave digger — and a goofy young woman (Natalie Portman) he meets in a neurologist's waiting room, Large searches for the epiphany that'll ease him out of his vegetative mind-set. At first glance, *Garden State* may seem like just another twentysomething woe-is-me mopefest looking to ride Holden Caulfield's coattails. But thanks to writer-director-star Braff's knack for deliciously deadpan setups, the film works an alchemy of bemused charm that steamrolls over most of the story's clunks. There are a few neophyte missteps, notably in the faux-naif lines poor Portman has to pop out (still, it surely beats acting against droids) and Large's slightly stock climactic confessional with dad Ian Holm, but Braff nails the mixture of melancholia and absurdism so beautifully that it's hard not to be won over. (1:46) *Bridge, Shattuck.* (David Fear)

Ghost in the Shell 2: Innocence Japanese animation auteur Mamoru Oshii has cashed in some of his RAM chips with *Ghost in the Shell 2: Innocence.* Rumor is, the director blew a substantial portion of *Innocence*'s $18 million budget, and some of the film's four-year production time, building up his personal doll collection. "The human is no match for a doll, in its form, its elegance in motion, in its very being," says Kim, *Innocence*'s scheming puppet master who has transformed his body into a marionette. It's not a stretch to imagine that he's speaking on behalf of the director, who's based the killer "sexaroids" in the film on the ball-and-socket dolls of surrealist photographer Hans Bellmer. Instead of delivering visionary science fiction, this follow-up to the 1995 original is foremost an ode to Oshii's anthropomorphic obsessions. And while there are some kicks to be had — like a brief but brutal showdown between chilly protagonist Detective Batou and a punk rock, mechanically modified yakuza assassin — aspiring important-artist Oshii overstuffs *Innocence* with quotes from Confucius, Descartes, and other heavy hitters, which pour even from the unlikely mouths of computer hackers and lowlifes. (1:40) *Balboa, Shattuck.* (Macias)

☛**The Grudge** After *The Sixth Sense* and other friendly-ghost movies, it's good to know, just in time for Halloween, that the dead are still evil — thanks to the efforts of *Evil Dead* and *Spider-Man* director Sam Raimi, *Evil Dead* producer Rob Tapert, and *Ringu* producer Taka Ichise, who oversaw this rewrite-remake of Takashi Shimizu's *Ju-On: The Grudge* and eventually got Shimizu to direct. Consider this cultural exchange a little more evenhanded than, dare I say, *Lost in Translation*: American expats meet Japanese ghost-demons, and wacky miscommunication and blood-letting ensues! The pleasantly minimalist *Grudge* may not be reinventing the wheel (of death), but it does provide plenty of creeps, more per minute than Dubya's State of the Union addresses. And that's plenty. Let's say you'll never look at long black hair or adorable little Japanese boys with bowl cuts and no genitalia quite the same way again. The punch line is that when Shimizu trains his camera on stars Sarah Michelle Gellar and Bill Pullman, he seems to be possessed by, or paying homage to, horror kings Dario Argento and David Lynch, with Gellar looking as teary, gelatin-skinned, and doll-like as a bird with crystal plumage and Lynch-pins Pullman and Grace Zabriskie resembling some sort of sinister waxy buildup. And don't take that the wrong way. (1:36) *Century Plaza, Century 20, Shattuck.* (Chun)

☛**Howard Zinn: You Can't Be Neutral on a Moving Train** This inspiring documentary asks the question, So, what's keeping *you* from defending democracy's principles like a true citizen-activist? A shaming example is offered by Howard Zinn, famed "alternative" historian whose *People's History of the United States* remains the bedrock text on our country's genuine race- and class-driven back story. Born to scraping-by working-class parents who bought the avaricious-reader child a mail-order set of Dickens (still a very good formative influence, aesthetically and politically), Zinn was attracted early on to labor struggles. He pursued their study after his World War II Air Force service left him questioning the wisdom of civilian-bombing White House leadership; then it turned out labor history was pretty well omitted from the official record. Zinn's infinite "capacity for moral outrage" — which he understandably finds extraordinarily lacking in recent U.S. society overall — soon made him an academic spokesperson in key struggles where he seemed to be always at ground zero. He taught at a Southern "Negro" university as the civil rights movement launched; he was stationed at Boston University at the height of Vietnam War protests. His outspokenness cost him both jobs. Interviews from illustrious former students and a wealth of archival footage make this biographical portrait a stirring one. Zinn is glimpsed amid recent World Trade Organization and anti–Iraq war protests. If this old guy can still rabble-rouse, what's *your* excuse? (1:12) *Red Vic, Smith Rafael.* (Harvey)

I Heart Huckabees Even before it darts through gray office mazes not far from *Being John Malkovich*'s portal, David O. Russell's fourth film charts Charlie Kaufman territory — there's more than a hint of *Adaptation* to an introductory scene that places audiences squarely within the self-critical mind of disgruntled eco-activist Albert Markovski (Jason Schwartzman). A plot synopsis of *I Heart Huckabees* is a mug's game: ultimately, Schwartzman's character is the Matt Gonzalez, and Jude Law's white-collared climber is the Gavin Newsom, of this meta-story, which races through philosophy at a Preston Sturges pace and engineers more than one too-polite head-on collision at the intersection of politics and economics. The fact that Schwartzman's character looks an awful lot like Russell would seem to hint at where the director's sympathies lie, yet the stargazing Law — along with Mark Wahlberg and Naomi Watts — excels in this antic terrain. (Old pro Lily Tomlin fares best, though she isn't on-screen enough.) Russell went into this picture batting three-for-three, but *I Heart Huckabees*, while fitfully funny, isn't quite a splendiferous charm. (1:45) *California, Four Star, Galaxy, Orinda.* (Huston)

Ladder 49 Chock full of classic setups and predictably poignant outcomes, *Ladder 49* is one of those sparkplug flicks that flare up in theaters — then fizzle out immediately into Netflix obscurity. After years of practice, Hollywood is still pumping out that flawless moneymaker: a film that covers every narrative and thematic base, feeds the action junkies, and powers through opening weekend on positive reviews and feel-good sentiment. Joaquin Phoenix stars as Jack Morrison, an all-American firefighter who's trapped inside a quickly burning skyscraper. As he fades in and out of consciousness, pieces of his epic career flash before his eyes (and ours), while his colleagues and fire chief Mike Kennedy (John Travolta) work desperately to get him out. There's absolutely nothing wrong with this film, except that there isn't a single original concept in its 115 minutes. Every piece fits into place: domestic conflicts smooth out the action, and wholesome male bonding lightens up tearjerker scenes. But *Ladder 49* almost feels a little *too* balanced, as if all of its generic elements were working to cancel each other out. (1:45) *Century Plaza, Century 20.* (Kim)

☛**Maria Full of Grace** Seventeen-year-old Maria (Catalina Sandino Moreno) thinks she could do better than her boring boyfriend, boring job dethorning roses at a flower factory, and boring home life as meal ticket for a demanding mother, whiny sister, and the latter's wailing baby. The trouble is, Maria lives in a nowhere town outside Bogota, Colombia, where options are few. Restlessness, anger, and willpower alone aren't enough to reroute Maria's dead-end life trajectory, especially after she discovers she's unhappily pregnant. So she seizes on one extremely risky road to material success: working as an international drug mule, smuggling heroin into the United States via umpteen ingested jumbo capsules that are horse tranquilizer–size and fulla horse, period. A hefty financial reward awaits if she and several other nervous young women survive the gauntlet of suspicious customs officials, possible capsule leakage (which would be fatal), nausea, cramps, and any unforeseen additional disasters. Writer-director Joshua Marston's drama may lack the emotionally grueling force of some prior, more floridly cautionary works on this subject (most famously *Midnight Express*), but its documentary-style directness

Continued on page 96

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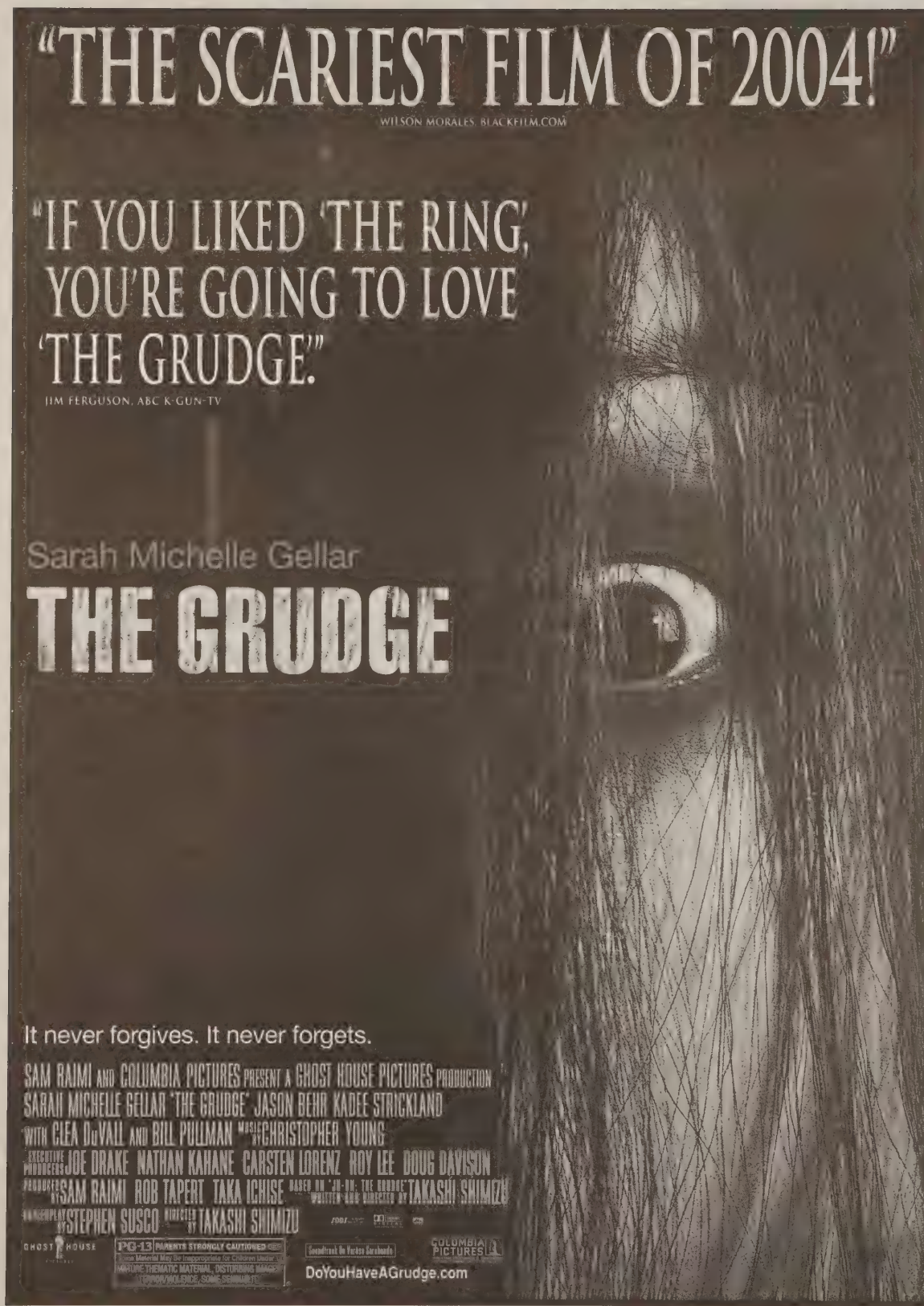

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Ongoing

From page 94

still offers a powerful microcosm of one woman's attempt to share in the "free trade" bounty that pretty much flows just one way — out — from disadvantaged countries. (1:53) *Embarcadero, Shattuck.* (Harvey)

☛**The Motorcycle Diaries** Walter Salles's *The Motorcycle Diaries* feels very much like a throwback to early-'70s road movies, but with an important improvement: its road-tripping protagonists get enlightened upward, gaining strength, purpose, and profundity from confronting injustice. *The Motorcycle Diaries* cannily exploits Che Guevara as icon by finding a quite legitimate context in which to ignore all the problematic aspects of his later life: early 1952 sees a 23-year-old Ernesto Guevara de la Serna (Gael García Bernal) dropping out of med school one semester short of graduation to travel the South American continent with 29-year-old Alberto Granada (Rodrigo de la Serna — no relation to the above) on a 1939 Norton 500 hog dubbed "the Mighty One." Their ultimate destination is a leper colony where both volunteer; the resulting route charts a learning curve. *The Motorcycle Diaries* has plenty of dents, but they're fairly minor quibbles given the film's appealing assurance, which remains faithful to the pleasures, pains, and insights the protagonists derive from their journey. (2:08) *Albany, California, Clay, Empire, Piedmont.* (Harvey)

☛**Napoleon Dynamite** (1:26) *Grand Lake.*

P.S. While writer-director Dylan Kidd's *Roger Dodger* examined the fragility and menace of the male ego, his *P.S.* centers on a thirtysomething woman's slow self-discovery. Louise Harrington (Laura Linney) is coasting through life as a divorcée working for Columbia University's admissions office. Her facade of fulfillment is shaken by the appearance of F. Scott Feinstadt (Topher Grace), a young applicant who is eerily reminiscent of Louise's first and truest love. As their tender and unsettling romance develops, Louise is thrust headlong into a major self-reckoning. Much like *Roger Dodger*, the film probes the ways in which we sabotage our own emotional growth. Unfortunately, *P.S.* often feels as stunted as its protagonist. As the movie unfolds, messy plot holes and unconvincing supporting roles quickly accumulate. The film's final sequences feel forced and are starkly revealing of an unfocused narrative construction. Still, there's more than enough charisma here to maintain interest in Kidd's rising star. (1:45) *Opera, Shattuck.* (Goldberg)

Raise Your Voice (1:43) *Century 20.*

☛**Red Diaper Baby** Writer-performer Josh Kornbluth's celebrated monologue about growing up in mid-1960s New York as the child of unrepentant communists gets a lasting if not necessarily definitive treatment in director Doug Pray's concert film. Recorded on 16mm before a live audience at the Magic Theatre, and aptly supported by Marco d'Ambrosio's wistful score, the film opens with a shot of Kornbluth casually walking off the street and into the theater, intentionally recalling Jonathan Demme's beautifully integrated concert film of Spalding Gray's *Swimming to Cambodia.* Yet here, while apparently restaged to be equally film-friendly, stage and screen productions don't always mesh — projected backdrops get awkwardly cropped, and lighting effects designed for the stage cast ineffective shadows or simply make the film look dim. When they do, however, the combination is striking. And the film's shortcomings do little to detract from what is still an engaging coming-of-age story, while its power to augment certain scenes, including what has got to be one of the more ghastly, hilarious deflowering stories ever told, makes up for a lot. In short, anyone who missed *Red Diaper Baby* onstage will want to join Kornbluth's die-hard fans in catching it on-screen. (1:33) *Roxie, Smith Rafael.* (Avila)

Remember Me, My Love In the tasteful, upper-middle-class apartment of an average-seeming (if ridiculously good-looking) Italian family, everything is quietly falling apart. After a chance encounter with his old sweetheart (Monica Bellucci), Carlo Ristuccia (Fabrizio Bentivoglio) has taken to skipping work and isolating himself from his nagging wife, Giulia (Laura Morante). A former actress, Giulia — who's suffering what could kindly be called a crisis of confidence — is suddenly offered a terrifying yet tempting chance to return to the stage. Suffering no lack of confidence is teen queen Valentina (Nicoletta Romanoff), who's so vain she falls asleep staring at her reflection; meanwhile, sad-sack Paolo (Silvio Muccino) gazes into the mirror only when he needs a self-

pep talk (which is often). As various conflicts reach boiling points, a melodramatic, overly convenient tragedy brings the family together again. Despite this trite plot twist, writer-director Gabriele Muccino's study of domestic turmoil is, for the most part, well acted and engaging. (2:05) *Opera Plaza, Shattuck.* (Eddy)

Shall We Dance? Submitted for your approval in the current *Twilight Zone*–populated by Hollywood remakes of crowd pleasers made in Japan: Richard Gere as the bourgie wet dream of a well-heeled, unhappy hubby, in midlife crisis mode; Stanley Tucci as a footloose Latin-dance firebrand in an ill wig; and Jennifer Lopez as the pinched, prudish, and untouchable babe of an ice queen, her Danskins cinched a few sizes too tight. Director Peter Chelsom translates this remake of the 1996 hit by Masayuki Suo into an appealing middle-aged woman's romance by staying true to the original narrative of a bored desk jockey (Gere) searching for passion (and emotional expression) in the over-the-top world of ballroom dancing — while playing up the Grey Foxy Gigolo's time-tested, *Pretty Woman*–forged Prince Charming qualities. The story thankfully doesn't hinge on J.Lo — despite the subtextual snipes (her last partner just wasn't right for her!) and a surprise cameo by guess who. If this version of *Shall We Dance?* is a tad self-consciously cute with its assortment of artificially sweetened, zany dance-studio "characters" and its equal-time take on the spurned spouse (Susan Sarandon) — she's gotta dance too! — there's also certainly wholesome charm here. Ah, the supposedly secret life of men — how can Oprah, or any straight woman, resist? (1:46) *Century Plaza, Century 20.* (Chun)

Shark Tale Admit it, you've been crossing your fingers for an animated kids' movie to jump on the hip-hop bandwagon. And now, thanks to the tragically hip eggheads at Dreamworks, you can finally enjoy *Finding Nemo in the Hood.* Little fish in a big pond Oscar (Will Smith) dreams of leaving his gig at da Whale Wash, so he can become somebody and live on top of the reef. Meanwhile, Lenny (Jack Black), a friendly (and suspiciously San Franciscan) shark who can't connect with his bloodthirsty mob family, wishes he could just be himself in front of his pop (Robert De Niro). A freak accident and a little truth-stretching make Oscar into an immediate hero, but he soon ends up seeking Lenny's help to maintain his celebrity status. Hip-hop-isms and a few mob movie allusions, some of which teeter on questionable taste, offer some hearty laughs for the grown-ups. But everything else is fairly routine, including high-speed shark chases and a being-different-is-OK message for the kids. (1:31) *Century Plaza, Century 20, Grand Lake, Oaks, Orinda.* (Kim)

Shaun of the Dead A ne'er-do-well who's about to turn 30 but is still living like a college-age slacker, Shaun (Simon Pegg) is in such a rut that he doesn't notice the strangeness afoot in his London hood: a girl collapses, a homeless guy takes a bite out of a pigeon, and ambulances and military trucks squeal by with alarming frequency. He's far more concerned with the sorry state of his life, including the fact that his girlfriend's just dumped him. Over a pint at local hangout the Winchester, Shaun's best pal Ed (Nick Frost) consoles his bud: "It's not the end of the world!" The chuckle is, of course, that it *is* the end of the world, or damn near close, and the coming zombie invasion is apparent to absolutely everyone (audience included) except Shaun and Ed. Already a Brit blockbuster, Edgar Wright's *Shaun of the Dead* is jam-packed with similar instances of comedic foreshadowing ("Next time I see you, you're dead!" Shaun scolds the bratty kid next door), not to mention sight gags, pop culture references, double entendres, and running jokes galore. Sure, some of *Shaun of the Dead*'s nuances may be lost on us American types — co-scripters Wright and Pegg previously collaborated on the U.K. sitcom *Spaced,* which is freely referenced in *Shaun* — but the film's good-natured splatstick hardly gets lost in translation. (1:39) *Century 20, Four Star, Shattuck.* (Eddy)

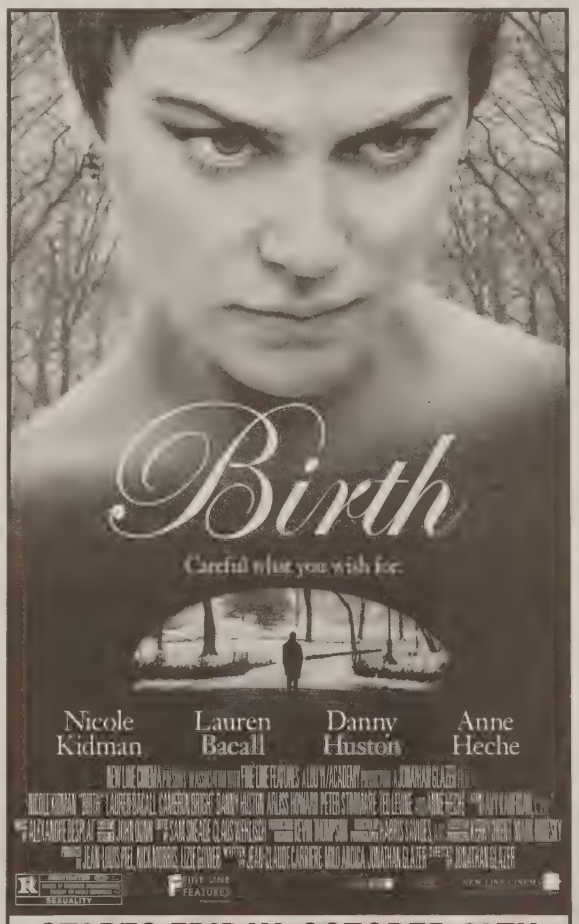
Sky Captain and the World of Tomorrow (1:47) *Century 20.*

Stage Beauty Period pictures are usually associated with the stuffiness of obvious prestige; costumes and mannered speech don't traditionally make for sexy filmmaking. Director Richard Eyre's *Stage Beauty* is the latest of an influx of period films going against the grain, though, trading grandiosity for unabashed naughtiness. The backdrop for all the folly is the upending of English theater that comes with King Charles' proclamation that female parts must be played by actresses. Ned Kynaston (played by Billy Crudup with Ziggy Stardust flair) is the last great actor of female roles who finds his identity cast into confusion by the king's decision. As if this isn't bad enough, his former dressing assistant, Maria (Claire Danes), totally pulls an *All About Eve,* catapulting to stardom using Ned's trademark moves. The film is largely filled out by Ned and Maria grappling with all things gender — Maria pretty much says it all when she wonders, "Am I the man or the woman?" during one especially steamy exchange. Such is the stuff that eventually sinks *Stage Beauty.* In the end, the film's attractiveness cannot hope to compete with its frivolity. (1:45) *Balboa, Opera, Piedmont, Shattuck.* (Goldberg)

Surviving Christmas The title sums up the experience pretty well — and there's nothing that strokes the ego better than penning a curt, dismissive bitch slap of a review — but here's a plot summary in case you're interested. Rock-star ad exec Drew Lathem (Ben Affleck) finds himself spending the holidays alone, so, in the name of holiday consumerism, he rents a suburban family to meet his familial needs. The Valco household he invades is a fat slice of American cliché — beefy, no-bullshit patriarch (Tony Sopra — er, James Gandolfini), faded 'n' jaded wife (Catherine O'Hara), daughter turned modern independent (Christina Applegate), and chicken-choking teenage son (Josh Zuckerman). Lathem infuriates, makes Gandolfini wear a Santa hat, and proceeds to dismantle the family, unit by unit. It's always a real stretch to picture Affleck as an obnoxious, self-obsessed, and ridiculously wealthy frat boy. Entertain the notion that he might bring charm to a script that could've been written by chimps, and you'll suffer a masochistic two hours. (2:10) *Century Plaza, Grand Lake, Orinda.* (Kim)

Tarnation Jonathan Caouette's movie-screen memoir is the story of a mother and a son — but it's also a hell of a lot more than any one linear story. When the narrative flow is violently interrupted by passages reflecting his and his mother's detached or unhinged states of mind, the results are sometimes visionary. Ironically, all the splintered stories in *Tarnation* threaten to be eclipsed by the story behind it: Caouette's first feature has acquired a reputation as "the $218.32 movie," in reference to how much the initial finished cost to make. Caouette first picked up a video camera at the age of 11; thus began his obsessive devotion to filming and audio — and videotaping himself and his family. *Tarnation*'s 20 years of raw material were assembled with the free iMovie software included

Continued on page 98



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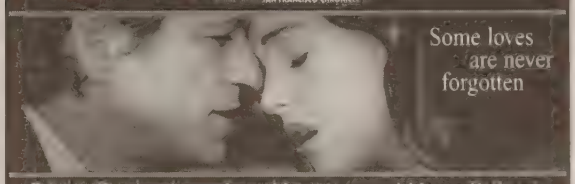

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Ongoing

From page 97

with a computer Caouette received as a gift from his boyfriend's aunt. Now the autobiographical project is finally complete. Or is it? Right up until the last month before its official release, *Tarnation* was undergoing changes. Will these tiny changes, or *Tarnation*'s increasingly big picture, haunt Caouette — and can any telling of a life story be definitive? (1:28) *Act 1 and II, Castro, Lumiere, Smith Rafael.* (Huston)

Taxi (1:37) *Century Plaza, Century 20.*

✒**Team America: World Police** Seekers of sophisticated satire, and anyone who is easily offended, look elsewhere. Please. If, however, you can see the humor in a movie that skewers Hollywood blockbusters and self-righteous celebrities, casts the United States as a big bully, and drags out a puking scene to operatic lengths, settle in for *Team America: World Police.* It's easily the funniest (and most tasteless) movie of the year, brought to lifelikeness by a cast of wooden puppets. Given its title, which pretty much sums up the premise, *Team America* is surprisingly all over the political map, spraying barbs left and right and impaling targets both obvious (over-the-top patriotism) and seemingly random (Matt Damon). Just about the only topic creators Trey Parker and Matt Stone (a.k.a. the *South Park* guys) leave untouched is the presidential race, with George W. Bush glimpsed only in a brief cameo. Still, *Team America* makes its point about the United States' well-deserved bad reputation of late — with interludes of graphic puppet sex thrown in along the way, for good measure. (1:43) *Century Plaza, Century 20, Shattuck.* (Eddy)

Testosterone The titles of late novelist James Robert Baker's works (*Adrenaline, Anarchy, Testosterone,* etc.) give a good idea of their mood-swinging, genre-crunching mix of outré sex, black comedy, and pulp thrills. It's a blend that completely fails to translate in director and co-scenarist David Moreton's adaptation of *Testosterone,* which is crafted with basic competence but is so disastrously "off" — each scene phonier than the last — that you can't even tell what the filmmakers intended most of the time. David Sutcliffe plays hunky graphic novelist Dean, who gets bent out of shape when his even hunkier boyfriend, Pablo (Antonio Sabato Jr.), suddenly disappears without a word. Dean flies to Argentina, where he's led on a rather deadening wild-goose chase by Pablo's rich-bitch mother (Sonia Braga, in drag-queen dragon lady mode) and several folks with hidden agendas, including (what else?) numerous hunky young men. Moreton — stretched way too far from the psychological home turf of his excellent debut feature, *Edge of Seventeen* — must shoulder blame for the film's forced jauntiness, implausibility, purple dialogue, and ersatz eroticism. (1:45) *Lumiere.* (Harvey)

Vanity Fair (2:17) *Act 1 and II.*

✒**Vera Drake** Bustling around drizzly, post-WWII London with a happy, doughy face and gleaming eyes, Vera (Imelda Staunton) works as a floor scrubber for the wealthy, humming to herself and calling everyone "dear." For Vera, no problem is ever so great that a nice cup of tea can't solve it; she often visits ailing neighbors and occasionally helps expectant girls by performing homespun abortions. When one of these patients almost dies, Vera is arrested and tried for her "crime." Writer-director Mike Leigh contrasts Vera's story with that of a well-heeled girl (Sally Hawkins) who goes through proper channels for her abortion and suffers from crushing, psychological shame. Leigh shapes the superb *Vera Drake* as a repressed working-class companion to his 2002 film *All or Nothing,* establishing a vivid place and time but offering little in the way of comfort or comment. Staunton's performance radiates with glazed, dewy shock as she teeters into the film's wrenching final scene. (2:05) *Embarcadero, Empire, Shattuck.* (Jeffrey M. Anderson)

**What the #$*! Do We Know?** What's the purpose of life? Do we experience multiple realities? What exactly is the nature of space and time? *What the #$*! Do We Know?* attempts to answer life's real toughies with a host of appropriately mad scientists and experts in the field. The quasi-conclusive information is then supplemented by a sequence starring Marlee Matlin, whose character overcomes a jilted marriage and anger floating from her past and is freed by deeper knowledge of what's truly important. This film has the potential to stun with animation sequences of the body's nervous system and internal organs and maybe even teach us a thing or two, but instead it resorts to dumbed-down language and downright embarrassing sequences of cells dancing, speaking, and doing things they have no business in doing. For an after-school philosophy special for junior high students, fine, but as a feature-length film, *What the #$*! Do We Know* falls flat on its pseudo-metaphysical face. (1:51) *California, Galaxy, Piedmont.* (Nickie Huang)

Woman, Thou Art Loosed Based on the novel and play by televangelist-entrepreneur Bishop T.D. Jakes, who also plays himself in the film, *Woman, Thou Art Loosed* joins *The Passion of the Christ* in 2004's most unlikely genre: movies based on Sunday school lessons. A gutsy (if overbaked) performance by Kimberly Elise *(The Manchurian Candidate)* anchors the sad tale of a death row inmate sharing the details of her troubled past (childhood sex abuse, drug addiction, an unsteady relationship with her mother) with sympathetic visitor Jakes (whose charismatic way with churchgoers is demonstrated during several interludes showcasing his sermons). Facing adversity is a worthy theme, but the melodramatic *Woman, Thou Art Loosed* — which at times feels drawn from both the Lifetime and Trinity Broadcast Networks — will likely have little impact beyond the already converted. (1:33) *Century 20.* (Eddy)

The World According to Bush This is the movie the Cannes Film Festival opted not to screen this year, after deciding one anti-Bush film *(Fahrenheit 9/11)* was plenty. After the local releases of *Fahrenheit, Bush's Brain, Uncovered, Outfoxed, Unconstitutional, Unprecedented,* etc., even the most ardent Bush haters might be starting to agree. But if you're not quite ready to scream "uncle," or if you have that one insane acquaintance who still thinks W. is a . dandy guy, William Karel's film is worth a look. True, it touches on a lot of the same subject matter as *Fahrenheit* (in particular, the murky reasoning behind the Iraq war; it also covers the whole Carlyle Group–bin Laden family connection), but Karel also snags some input from folks who'd never talk to Moore (Colin Powell, Richard Perle). Also, it's hard not to enjoy a film that features Normal Mailer pegging Bush as "the worst president in America's history" in its first 30 seconds — even if on the whole it relies far too heavily on the driest of devices: endless talking heads. (1:30) *Roxie.* (Eddy)

Zelary (2:30) *Smith Rafael.* ❖

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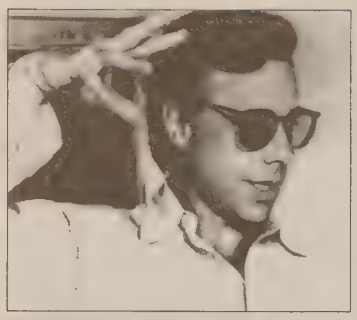


Saint Peter: Peter Bogdanovich appears at the Christopher B. Smith Rafael Film Center for a screening of his 1979 film *Saint Jack* and a book signing.

Schedules are for **Wed/27–Tues/2** except where noted. Double features are marked with a •. Director and year are given when available. All times are p.m. unless otherwise specified.

APOP HAWAIIAN CULTURAL CENTER 423 Baden, S. San Francisco; www.apop.net/filmfestival. $7-25. Bay Area Hawaiian Film Festival, more than 20 narrative and documentary films *Sat, 10am–10pm.*

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; (415) 824-3890, www.atasite.org. $5-7. "Say Your Thing Video Collective," short political films, animation, and video *Thurs, 8.* "Other Cinema": **Godfathers of Mondo** (Gregory, 2004), plus shorts *Sat, 8:30.*

BRIDGE 3010 Geary, SF; 751-3213, www.peacheschrist.com. $10. "Midnight Mass: Season of Horror": **Re-Animator** (Gordon, 1985) *Sat, midnight.* Screening also features a "Midnight Masquerade" costume contest.

CASTRO 429 Castro, SF; (415) 621-6120. $5-8.50. "Tribute to James Wong Howe": **Pursued** (Walsh, 1947) *Wed, 2:30, 7;* **Passage to Marseille** (Curtiz, 1944) *Wed, 4:45, 9:15;* **Mark of the Vampire** (Browning, 1935) *Thurs, 7:30;* **The Criminal Code** (Hawks, 1931) *Thurs, 9.* Icelandic Film Festival: **Cold Fever** (Fridriksson, 1995) *Fri, 7;* **In the Shoes of the Dragon** (Sveinsdóttir and Sveinsson, 2002) *Fri, 9:30;* **The Sea** (Kormákur, 2002) *Sat, 1:30;* **Nói Albínói** (Kári, 2002) *Sat, 4:30;* sneak-preview film (title TBA) *Sat, 7;* **101 Reykjavik** (Kormákur, 2000) *Sat, 9:30.* For ticket information ($10 a film, festival pass $45), go to www.826valencia.com or www.mcsweeneys.net. Proceeds benefit 826 Valencia. **The Manchurian Candidate** (Frankenheimer, 1962) *Sun, 1:30, 4:15; Nov 1-3, 7, 9:30 (also Nov 3, 1:30, 4:15).*

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $5.50-9. **The Grateful Dead Movie** (Gast, 1977) *call for times.* **Howard Zinn: You Can't Be Neutral on a Moving Train** (Ellis and Mueller, 2004) *call for times.* **Red Diaper Baby** (Pray, 2004) *call for times.* **Tarnation** (Caouette, 2004) *call for times.* **Saint Jack** (Bogdanovich, 1979) *Wed, 7.* Peter Bogdanovich in person, signing copies of his new book, *Who the Hell's in It* (tickets $8-10, $36-38 with book). **The Incredibles** (Bird, 2004) *Thurs, 6.* Screening (tickets $150, www.cafilm.org) benefits California Film Institute's outreach programs. **Prisoner of Paradise** (Clarke and Sender, 2003) *Oct 29-Nov 4, call for times.* **Zelary** (Trojan, 2003) *Oct 29-Nov 4, call for times.*

CINEMA HEAVEN ENCORE Curry House, 1040 Columbus, SF; belle_diamond@hotmail.com. Free. Cinema Heaven Encore presents classic American films (from 1932 to '62) *Fri, 7;* e-mail for film title and to RSVP.

CITY COLLEGE OF SAN FRANCISCO Ocean Ave Campus, Rosenberg Library, Rm 304, 50 Phelan, SF; (415) 239-3580. Free. **Blossoms of Fire** (Gosling and Osborne, 2000) *Wed, 7.* Filmmaker Maureen Gosling in person.

COLLEGE PREPARATORY SCHOOL Buttner Auditorium, 6100 Broadway, Oakl; (510) 658-5202. Free. **Lost Boys of Sudan** (Mylan and Shenk, 2003) *Thurs, 7:30.*

GOETHE-INSTITUT Auditorium, 530 Bush, SF; (415) 263-8768. $5. "Heimat: German Heimatfilms of the '50s": **The Girl of the Moors** (Ucicky, 1958) *Fri, 6;* **The Farmer's Perjury** (Jugert, 1956) *Tues, 7:30.*

HUMANIST HALL 390 27th St, Oakl; (510) 419-1405, buildingresistance@yahoo.com. $3-5. Fahrenheit 9/11 (Moore, 2004) *Wed, 7.*

MARIN CENTER Showcase Theatre, Avenue of the Flags at Civic Center, San Rafael; (415) 499-6800, www.italianfilm.com. $10.75. Italian Film Festival of Marin County presents **The Line of Fire** (Monteleone, 2002) *Sat, 7, 9:15.*

ODDBALL FILM AND VIDEO 275 Capp, SF; (415) 558-8112, info@oddballfilm.com (RSVP requested). $10. "Smut Shop Cinema: The Subject Is Sex," short films *Fri, 8.*

LA PEÑA CULTURAL CENTER 3105 Shattuck, Berk; (510) 849-2568, www.marwenmedia.com, www.lapena.org. $5-20. **Rosa Remembers Palestine** (Campbell, 2004) *Thurs, 8.* Filmmaker Wendy Campbell in person; proceeds benefit MarWen Media.

PENINSULA TEMPLE SHALOM 1655 Sebastian, Burlingame; (650) 697-2266. Free. PTS Documentary Film Festival: "My Sister, My Bride" and "One Wedding and a Revolution" *Mon, 7:30.*

PFA 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $4-8. "Fiercely Primitive: The Films of Guy Maddin, plus Director's Choice": **The Sign of the Cross** (DeMille, 1932) *Wed, 7:30;* **Careful** (1992) *Sat, 7;* **The Naked Jungle** (Haskin, 1954) *Sat, 9;* **Dracula: Pages from a Virgin's Diary** (2002) *Sun, 7.* "Special Event: Cinema and Migration": **A Little Bit of Freedom** (Yavuz, 2003) *Thurs, 7.* "Special Event": "Behind the Seen: Walter Murch on Feature Film Editing" *Fri, 8.*

RED VIC 1727 Haight, SF; (415) 668-3994. $4-7. **Howard Zinn: You Can't Be Neutral on a Moving Train** (Ellis and Mueller, 2004) *Wed-Thurs, 7:15 (also Wed, 2, "bring your own baby" screening 4).* **Metallica: Some Kind of Monster** (Berlinger and Sinofsky, 2004) *Fri, 7, 9:45; Sat-Sun, 2, 5 (also Sat, 8).* **The Manchurian Candidate** (Demme, 2004) *Mon-Tues, 7, 9:40.*

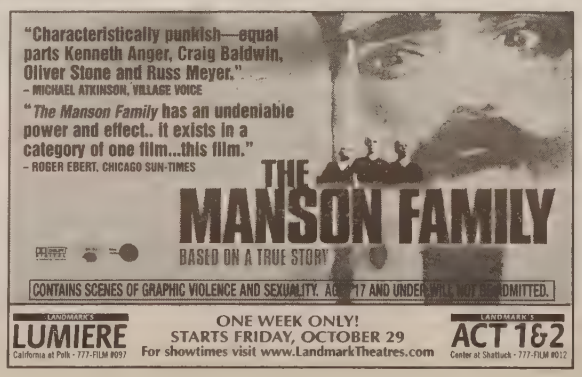
ROXIE 3117 and 3125 16th St, SF; (415) 863-1087. $4-8. **Red Diaper Baby** (Pray, 2004) *Wed-Thurs, 6, 8, 10 (also Wed, 2, 4).* **The World According to Bush** (Karel, 2004) *Wed-Thurs, 6, 8, 9:45.* **Way Cool: RNC as Not Seen on TV** (Huestis, 2004) *Sun, noon.* Call for Fri-Tues shows and times.

SAN FRANCISCO CINEMATHEQUE California College of the Arts, 1111 Eighth St, SF; (415) 552-1990, www.sfcinematheque.org. $4-7. "October Surprise: From the Uniforms to the Suits" *Thurs, 7:30.* Roxie Cinema, 3117 16th St; 552-1990. $5-8. "Horror of Politics and Politics of Horror": **Political Advertisement** (Muntadas and Reese) *Sun, 2, 4, 6;* **The American Nightmare** (Simon, 2000) *Sun, 8.*

SAN FRANCISCO MUSEUM OF MODERN ART Koret Center Lecture Room, 151 Third, SF; (415) 538-2693, www.sfmoma.org. Free with museum admission ($6-10). **Roy Lichtenstein** (Blackwood, 1976) *Mon-Tues, Thurs-Fri, 4 (also Thurs, 7:30); Sat-Sun, 3.* Through Feb 22. **Philip Johnson: Diary of an Eccentric Architect** (Wolf, 1996) *Mon-Tues, Thurs-Fri, 2:30; Sat-Sun, 1.* Through Nov 30.

SAN FRANCISCO PUBLIC LIBRARY Koret Auditorium, 100 Larkin, SF; (415) 557-4461. Free. "Japanese Film Series": **The Most Beautiful** (Kurosawa, 1944) *Tues, 5.* Large-screen video presentation.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-ARTS, www.ybca.org. $5-8. San Francisco Jewish Film Festival presents **Y.I.D.: Yehudeem in the Diaspora** (Hecht, 2003) *Wed, 7:30.* "On the Edge of Becoming: Hecho en Califas Film and Video Works": "Remember the Mission" *Fri, 7:30.* ❖



At any given time in any given place somewhere on the planet a film festival is most likely going on. In a time when it seems that everyone from here to there and everywhere in between is producing a film festival of some sort, along comes an authentic one. The 29th Annual American Indian Film Festival, held here in San Francisco, is one of the nation's longest running and most respected festivals of and about Native Americans.

From the reservations to Hollywood all roads ultimately lead to San Francisco's American Indian Film Festival. Despite being overlooked and marginalized by local print media outlets, the American Indian Film Festival continues to nurture audiences with provocative selections and substantiated topics from USA American Indian and Canada First Nation communities. Over 70 new works will be included in this year's edition as the anticipated festival debuts short works, documentaries and feature films from some of industries most innovative and modern storytellers.

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BALBOA 38th Ave/Balboa. 221-8184, www.balboamovies.com. • **Before Sunset** Wed-Thurs, 1:15, 5:10, 9:05; and **De-Lovely** Wed-Thurs, 2:50, 6:45. • **Gloomy Sunday** Fri-Tues, 2:35 (Sat, 2:20), 6:30 (also Sun, 4:15); and **Prisoner of Paradise** Fri-Tues, 12:45 (Sat-Sun, 12:30), 4:40, 8:45. • **P.S.** Fri-Tues, 1, 5, 9; and **Stage Beauty** Fri-Tues, 3, 7. • **Sky Captain** Wed-Thurs, 3, 7; and **Red Lights** Wed-Thurs, 1, 5, 9.

BRIDGE Geary/Blake. 267-4893, 777-FILM, #025. **Re-Animator** Sat, midnight. **Garden State** 7, 9:30 (also Sat-Sun, 2, 4:30).

CENTURY PLAZA 𝒻 P South San Francisco, Noor off El Camino. (650) 742-9200. Call for times. **Friday Night Lights, The Grudge, Ladder 49, Ray** (starts Fri), **Shall We Dance?, Saw** (starts Fri), **Shark Tale, Surviving Christmas, Taxi, Team America.**

CENTURY 20 𝒻 Junipero Serra at John Daly Blvd, Daly City. (650) 994-7469. Call for times. **Birth** (starts Fri), **Friday Night Lights, The Forgotten, The Grudge, Ladder 49, Raise Your Voice, Ray** (starts Fri), **Saw** (starts Fri), **Shall We Dance?, Shark Tale, Shaun of the Dead, Sky Captain, Taxi, Surviving Christmas, Team America, Woman, Thou Are Loosed** (starts Fri).

CLAY 𝒻 Fillmore/Clay. 267-4893, 777-FILM, #096. **The Motorcycle Diaries** 1, 4, 7, 10.

CORONET ♿ 𝒻 P Geary/Arguello. 752-4400. Call for Fri-Tues shows and times. **The Grudge** Wed-Thurs, 12:35, 2:50, 5:10, 7:30, 9:50.

EMBARCADERO CENTER CINEMA ♿ 𝒻 P 1 Embarcadero Center, Promenade level. 267-4893, 777-FILM, #154. **Being Julia** Wed-Thurs, noon, 2:30, 5, 7:30, 10; Fri-Tues, noon, 2:25, 4:50, 7:10, 9:40. **Maria Full of Grace** Wed-Thurs, 1, 4:20, 7:20, 9:45; Fri-Tues, 12:20, 2:40, 5, 7:30, 10. **P.S.** Wed-Thurs, 12:10, 2:35, 4:50, 7:40 (no show Wed-Thurs), 10:10. **Sideways** (starts Fri) 12:30, 1:30, 3:30, 4:20, 6:30, 7:20, 9:15, 10:05. **Stage Beauty** Wed-Thurs, 1:30, 4, 7:10, 9:40. **Vera Drake** Wed-Thurs, 1:20, 4:10, 7, 9:50; Fri-Tues, 1, 4, 7, 9:50.

EMPIRE 𝒻 P West Portal/Vicente. 661-2539. Call for times. **Being Julia, The Motorcycle Diaries, Vera Drake.**

FOUR STAR Clement/23rd Ave. 666-3488. **Dig!** Wed-Thurs, 1:40, 5:25, 9:10; Fri-Tues, 1:55, 5:50. **I Heart Huckabees** Fri-Tues, 12:30, 2:45, 5:15, 7:30, 9:30. **Primer** Wed-Thurs, noon, 3:45, 7:30. **Shaun of the Dead** Wed-Thurs, 12:30, 2:40, 5, 7:15, 9:15; Fri-Tues, noon, 3:55, 7:50. **Yesterday Once More** Fri-Tues, 9:45.

GALAXY ♿ 𝒻 Sutter/Van Ness. 474-8700. Call for Fri-Tues shows and times. **Face** Wed-Thurs, 1:10, 4, 7:20, 10:10. **I Heart Huckabees** Wed-Thurs, 12:45, 1:45, 3:30, 4:30, 6:15, 7:15, 9, 10. **What the #$*! Do We Know?** Wed-Thurs, 1:20, 4:10, 7, 9:45.

KABUKI 8 ♿ 𝒻 P Post/Fillmore. 931-9800. Call for shows and times.

LUMIERE ♿ 𝒻 P California/Polk. 267-4893, 777-FILM, #097. **Napoleon Dynamite** Wed-Thurs, 4:45, 7:15, 9:20. **The Manson Family** (starts Fri) 5:20, 7:30, 9:40 (also Fri-Sun, 1, 3:10). **Tarnation** Wed-Thurs, 5, 7:30, 9:40; Fri-Tues, 7:15 (also Fri-Sun, 1:45). **Testosterone** Wed-Thurs, 4:30, 7, 9:30; Fri-Tues, 4:45, 9:20. **Undertow** (starts Fri) 4:30, 7, 9:30 (also Fri-Sun, 1:30).

METREON ♿ Fourth St/Mission. 369-6200. Call for shows and times.

METRO Union/Webster. 931-1685. Call for Fri-Tues shows and times. **Shall We Dance?** Wed-Thurs, 2, 4:30, 7, 9:30.

1000 VAN NESS ♿ 𝒻 P 1000 Van Ness. 931-9800. Call for shows and times.

OPERA PLAZA ♿ 𝒻 Van Ness/Golden Gate. 267-4893, 777-FILM, #028. **Before Sunset** Wed-Thurs, 2:45, 7:30. **A Dirty Shame** Wed-Thurs, 4:15, 9:20. **Primer** Fri-Tues, 4:45, 9:40. **P.S.** Fri-Tues, 2:15, 4:45, 7:15, 9:40. **Remember Me, My Love** Wed-Thurs, 2:30, 5:15, 8; Fri-Tues, 2:30, 5:15, 8. **Rick** Wed-Thurs, 2, 7. **Stage Beauty** Fri-Tues, 2, 4:30, 7, 9:30. **Stella Street** Wed-Thurs, 2:15, 4:30, 7:15, 9:30. **Voices of Iraq** Fri-Tues, 2:45, 5, 7:30, 9:50.

STONESTOWN ♿ 𝒻 P 19th Ave/Winston. 221-8182. Call for Fri-Tues shows and times. **I Heart Huckabees** Wed-Thurs, 1:45, 4:15, 7, 9:45. **What the #$*! Do We Know?** Wed-Thurs, 1:30, 4:15, 7, 9:30.

VOGUE 𝒻 Sacramento/Presidio. 221-8183. Call for Fri-Tues shows and times. **Shark Tale** Wed-Thurs, 12:30, 2:45, 5, 7:15, 9:30.

Oakland

GRAND LAKE ♿ 𝒻 P 3200 Grand, Oakl. (510) 452-3556. **Napoleon Dynamite** Wed-Thurs, 1, 3, 5:15, 7:15, 9:15. **Shark Tale** Wed-Thurs 11:45a, 2, 4:30, 7, 9; Fri-Tues, noon, 2:15, 4:30, 7, 9:15. **Ray** (starts Fri) 11:45a, 12:30, 2:45, 4, 6, 7:30, 9. **Surviving Christmas** noon (Fri-Tues, 12:15), 2:30, 5, 7:30 (Fri-Tues, 7:15), 9:30.

JACK LONDON STADIUM 100 Washington, Jack London Square, Oakl. (510) 433-1320. Call for Fri-Tues shows and times. **The Forgotten** Wed-Thurs, 1:15, 3:30, 5:45, 7:50, 9:55. **Friday Night Lights** Wed-Thurs, 11:40a, 2:20, 5, 7:40, 10:20. **The Grudge** Wed-Thurs, 12:45, 3, 5:20, 7:35, 9:55. **Shall We Dance?** Wed-Thurs, 11:45a, 2:10, 4:35, 7:25, 9:50. **Shark Tale** Wed-Thurs, Noon, 2:20, 4:40, 9:15. **Surviving Christmas** Wed-Thurs, 12:15, 2:30, 4:50, 7:10, 9:30. **Taxi** Wed-Thurs, 12:25, 2:50, 5:05, 7:30, 9:50. **Team America** Wed-Thurs, 12:10, 2:40, 5:15, 7:45, 10:15. **Woman, Thou Art Loosed** Wed-Thurs, 12:05, 2:25, 4:45, 7:05, 9:25.

PARKWAY 1834 Park, Oakl. (510) 814-2400. **A Dirty Shame** Wed, 6:30; Thurs, 9:45. **Garden State** Wed, Fri-Mon, 7, 9:45; Thurs, 6:30, 9:15 (also Mon, 9:45). **The Rocky Horror Picture Show** Fri-Sat, midnight. **Shaun of the Dead** Fri, 9:15; Sat-Sun, 9; Mon, 6:30 (also, Sat, 3). **Sky Captain** Wed, 9:15; Thurs, 7; Fri, 6:30; Sat-Sun, 6; Mon, 9:15 (also Sat, 3:30).

PIEDMONT 𝒻 Piedmont/41st St, Oakl. (510) 843-3456, 777-FILM, #020. **I Heart Huckabees** Wed-Thurs, 3:45, 6:45, 9:30; Fri-Tues, 4:30, 6, 7, 8:30, 9:40 (also Fri-Sun, 1:30). **The Motorcycle Diaries** 3:45, 6:45, 9:30 (also Fri-Sun, 1). **Stage Beauty** Wed-Thurs, 4, 9:10. **What the #$*! Do We Know?** Wed-Thurs 6:30; Fri-Tues, 3:35 (also Sat-Sun, 1:10).

Berkeley area

ACT I AND II 𝒻 P Center/Shattuck, Berk. (510) 843-3456, 777-FILM, #012. **The Exorcist** Fri-Sat, midnight. **The Manson Family** (starts Fri) 7:15, 9:30 (also Sat-Sun, 2, 4:45). **Tarnation** Wed-Thurs, 7:15, 9:30; Fri-Tues, 6:45 (also Sat-Sun, 1:30). **Vanity Fair** Wed-Thurs, 8; Fri-Tues, 6:45 (also Sat-Sun, 1:30).

ALBANY ♿ 𝒻 1115 Solano, Albany. (510) 843-3456, 777-FILM, #013. **Being Julia** 6:15, 8:35 (also Fri-Sun, 1:30, 4:15, 7:10, 9:35). **The Motorcycle Diaries** 6, 8:45 (also Fri-Sun, 1:15, 4, 6:45, 9:30).

AMC BAY STREET 16 5614 Shellmound, Emeryville. (510) 457-4262. Call for shows and times.

CALIFORNIA 𝒻 P Kittredge/Shattuck, Berk. (510) 843-3456, 777-FILM, #015. **I Heart Huckabees** 1, 2, 3:30, 4:30, 6, 7, 8:30, 9:30. **Ray** (starts Fri) 1:15, 4:45, 8. **Shaun of the Dead** Wed-Thurs, 2:30, 5, 7:30, 9:45.

EMERY BAY ♿ 𝒻 P 6330 Christie, Emeryville. (510) 420-0107. Call for Fri-Tues shows and times. **The Forgotten** Wed-Thurs, 12:45, 3:10, 5:30, 7:45, 10:10. **Garden State** Wed-Thurs, 1:15, 4:10, 7:20, 9:50. **Ladder 49** Wed-Thurs, 1, 2, 4, 4:45, 7, 9:45. **Mr. 3000** Wed-Thurs, 4:20, 10. **Napoleon Dynamite** Wed-Thurs, 12:40, 3:10, 5:15, 7:40, 10. **Raise Your Voice** Wed-Thurs, 1:40, 7:10. **Sky Captain** Wed-Thurs, 1:30, 4:15, 7:30, 10. **Surviving Christmas** Wed-Thurs, 12:30, 1:30, 3, 4:10, 5:20, 7, 7:45, 9:30, 10:15. **Woman, Thou Art Loosed** Wed-Thurs, 12:45, 1:45, 3:15, 4:30, 5:30, 7:15, 8, 9:40, 10:20.

OAKS ♿ 𝒻 1875 Solano, Berk. (510) 526-1836. **Shark Tale** 7:15, 9 (also Sat-Sun, 1:15, 3:15, 5:15). • **Before Sunset** 6, 9:30 (also Sat-Sun, 2:25); and **We Don't Live Here Anymore** 7:35 (also Sat-Sun, 12:30, 4).

ORINDA ♿ 𝒻 4 Orinda Theater Square, Orinda. (510) 254-9060. **I Heart Huckabees** 7:15, 9:35 (also Fri-Sun, 11:45a, 2:20, 4:45). **Ray** (starts Fri) 7:30 (also Fri-Sun, 12:15, 3:45). **Shark Tale** 6, 8, 9:45 (also Fri-Sun, noon, 2, 4). **Surviving Christmas** Wed-Thurs, 7, 9:15.

SHATTUCK CINEMAS ♿ 𝒻 2230 Shattuck, Berk. (510) 843-3456, 777-FILM, #024. **Birth** (starts Fri) 2:10, 4:35, 7, 9:35. **Garden State** 2:15, 4:45, 7:20, 7:10, 9:50. **Ghost in the Shell 2** Wed-Thurs, 4:40, 9:30; Fri-Tues, 5, 9:45. **Going Upriver** Wed-Thurs, 2:05, 6:45. **The Grudge** 3:10, 5:20, 7:30, 10 (also Fri-Sun, 1). **Maria Full of Grace** 4:15, 6:50, 9:15 (also Fri-Tues, 1:45). **P.S.** Fri-Tues, 2:20, 4:40, 7:05, 9:25. **Remember Me, My Love** 4 (Fri-Tues, 3:50), 6:40, 9:20 (also Fri-Sat, 1:10). **Rick** Wed-Thurs, 2:10, 7:05. **Shaun of the Dead** Fri-Tues, 2:30, 7:20. **Stage Beauty** Wed-Thurs, 4:20, 9. **Stella Street** Wed-Thurs, 1:25, 3:25, 5:25, 7:25, 9:25. **Team America** 2, 3:30, 4:30, 6, 7:15, 8:30, 9:40 (also Fri-Sun, 1:05). **Vera Drake** Wed-Thurs, 1:15, 4:10, 7, 9:45; Fri-Tues, 1:15, 4, 6:45, 9:30.

UA BERKELEY 𝒻 2274 Shattuck, Berk. (510) 843-1487. Call for Fri-Tues shows and times. **The Forgotten** Wed-Thurs, 1:15, 3:30, 5:45, 7:55, 10:05. **Friday Night Lights** Wed-Thurs, 1:45, 4:30, 7:15, 10. **Shall We Dance?** Wed-Thurs, 12:15, 2:45, 5:15, 7:45, 10:15. **Sky Captain** Wed-Thurs, 2, 4:45, 7:10, 9:40. **Surviving Christmas** Wed-Thurs, 12:45, 3, 5:15, 7:30, 9:45. **Taxi** Wed-Thurs, 12:30, 2:50, 5:10, 7:35, 9:55. **Testosterone** Wed-Thurs, 1, 4:15, 7, 9:45. **What the #$*! Do We Know?** Wed-Thurs, 1:30, 4, 6:30, 9:15. ❖

PHOTO BY ITALE ROBINETTE

Slow train to survival: Tim (Devon Alan, left) and Chris (Jamie Bell) are on the run in David Gordon Green's *Undertow.*

'Undertow'

Muck amok

Days of heaven and nights of the hunter (and hunted) across Southern badlands: this quick description of *Undertow* gives a fair idea of the formidable muddy footprints director David Gordon Green is following. Since his first and perhaps best feature, *George Washington,* Green has shot for Terrence Malick's askew pacing and verdant visuals, and he's been helped considerably in that regard by cinematographer Tim Orr, who shifts his palette to deep brown this time, for a Southern gothic boys' adventure story involving cursed gold coins and two young brothers (*Billy Elliot*'s Jamie Bell, and tiny androgyne Devon Alan in the Linda Manz role) on the run from a homicidal, greedy uncle (Josh Lucas). That plotline may promise more forward motion and standard thrills than the director's past work, but *Undertow* subverts those expectations. Green has never met a non sequitur or odd stranger he didn't like, and such encounters make for his movie's most likable moments, offsetting the crucifixion symbolism and ludicrous action-genre freeze-frames in the opening credit sequence. But as *Undertow* gets curiouser and curiouser, it winds up a mere curiosity, as opposed to the iconic stories Malick once crafted about outlaws and train-hoppers. As for *Night of the Hunter,* Lucas can a-huff and a-puff, but he's no Robert Mitchum — and Green never comes up with a chase sequence or lulling moment to match the iconically grim fairy-tale visuals Charles Laughton brought to that film's nighttime river scene, one of the great moments of American cinema. The undertow here is the anxiety of influence; while Alexander Payne's new *Sideways* pays homage to forebears — '70s era in particular — without falling into pitfalls of retro preciousness, Green's references to bloodlines aren't so wise. Great promise, still unfulfilled. (Johnny Ray Huston)

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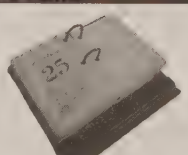

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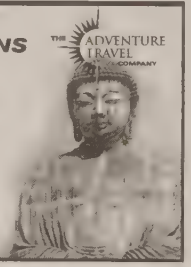

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being there by jonathan zwickel

Beer and voting in Reno

We were somewhere around Auburn on the edge of the mountains when the skepticism began to take hold. I remember saying something like, "I feel a bit unprepared; how are we going to convince anyone of anything?" I'd habitually shirked the political imbroglio, reasoning that leading others by lawless, indulgent example was my contribution to social evolution. But tonight we hurdled toward democracy, on the road to the "Biggest Little City in the World," ready to join a grassroots campaign bent on ushering resistant Reno voters to the polls.

Greasy fumes from spent In-N-Out wrappers thickened the air inside the car. With me were Avnet, T-Bone, and Nat the Sheila, our Australian CWC (Concerned World Citizen). We were hoping to engage our marks (i.e., undecided voters) with astute pluck — though at heart we were all more slacktivist than activist. "Definitely no liberal intelligentsia bullshit," T-Bone suggested — sometimes a wise policy in the questionable environs outside San Francisco.

Sponsoring the mission was the feisty, unsubtly monikered League of Pissed Off Voters, whose representatives we encountered at the Berkeley jumping-off point. Our company was mostly college-age (though a clan of graying boomers hovered like benevolent spirits) and giddy with anticipation. I knew that despite their outward cuddliness, these people were deeply, dangerously pissed off.

Under a watercolor sunset, 24-year-old ringleader Seiji Carpenter described the group's genesis: hip-hop activist William Upski Wimsatt's revelatory if confounding experience of forgetting to bring his *Bay Guardian* voter guide to the polls the previous year. Wimsatt formed the LPOV to draft and distribute similar voter guides, cheat sheets directing voters toward progressive political choices in cities nationwide. This weekend thousands of volunteers were mobilizing in 80 cities, Carpenter said, distributing voter guides and generally cheerleading the election process among the young and the marginalized.

Four hours later, after some bleary-eyed cruising along Reno's deserted midnight streets, we strutted through the Eldorado's gilded entrance and found our cohorts. It didn't take long to assess that, owing to the unwavering political focus of these astoundingly informed college kids, it would be our duty to spearhead the gambling activities.

Leaving T-Bone and Avnet in charge of six-deck blackjack, Nat and I wandered the casino floor. The Nevadans I spoke with hadn't heard of the LPOV, and most weren't eager to discuss politics with a San Francisco journalist and a potty-mouthed Aussie pixie.

Thankfully, I discovered some fellow Leaguers holding up the back bar. Todd and Jordan, a pair of self-professed "political junkies," made the whole affair seem impossibly cool and important. They explained the organization's postelection goals of forming voting blocs to galvanize progressive interests and electing a progressive president within the next 50 years. " 'Progressive,' " Todd prophesied, "will be based on national consensus." A few drinks with them kindled a warm sense of do-goodism in me, which I'm fairly certain stemmed from more than the Jameson.

The next morning we converged on the Plumbers' and Pipefitters' Union Hall, our home base. The turnout was astounding. Five hundred strong, the masses had flocked from across northern California and Nevada, motivated, activated, and caffeinated. The crowd felt unified and powerful, though I still couldn't predict what would happen once we hit the streets. We broke into teams — groups of 10 per targeted district — and received a short, intensive training in coaxing our marks. And then they let us loose.

Have you ever knocked on the pressboard door of a mobile home and talked politics with the stranger inside? Me neither, until that morning. My group was charged with a rather bleak neighborhood outside town called Cold Springs, where trailers sat on dirt lots beside sterile, labyrinthine subdivisions. Armed with lists of registered Democrats with spotty voting histories, we were to smile and speak kindly, offering a voter guide and urging our prodigal brethren to please, for the love of Pete, get out and vote.

I was encouraged by my first exchange, a halting conversation with a would-be voter, but soon I began to wonder if it'd been a fluke. People weren't home, their yards were patrolled by snarling three-legged dogs, or they wanted nothing to do with some naïf holding a clipboard. A cold wind hammered down from the snow-dusted mountains ringing Reno, and the walk between houses was long, leaving me plenty of time to question the efficacy of our mission, or at least mine. For an awkward, politically unsavvy type like me, it was an uncomfortable, sometimes unsavory business. I noticed I felt strangely fulfilled by any warm reception, and I did get a few. I also got a door slammed in my face.

It wasn't until we reconvened at the hall later that evening that I began to understand the full virtue of our solicitations. My comrades recounted glowing stories of chummy kibitzing with gracious folks of all stripes. Just as I was overwhelmed by our solidarity that morning, so were the Nevada Dems — isolated from the liberal Shangri-la of California — whom we, as a collective, reached that day. Like being at a political rally, the important thing was not to remain an individual but to become part of a like-minded crowd. And this crowd, a thousand rosy cheeks in the chilly night air, was pissed off and actually doing something about it. ❖

There's nothing in the world more helpless and irresponsible and depraved than Jonathan Zwickel in the depths of a political binge.

Trip planner

Next week's the final push, and the LPOV (www.indyvoter.org) is sponsoring a trip to Las Vegas to get out the vote. Turn America's playground blue. America Comes Together (www.actforvictory.org) and America Votes (www.americavotes.org) are national organizations that mobilize volunteers to get out the vote in swing states. They need help on Nov. 2, so vote early and link up with them in Oregon or Nevada.

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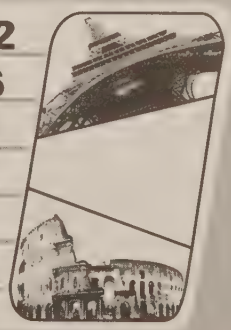

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GENERAL

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CASTING:TV series seeks people struggling with painful compulsions; eating disorders, addictions to danger, video games, steriods, hoarding, sex, plastic surgery. Please visit www.habitstv.com for information. (AAN CAN)

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Ella's Restaurant is seeking a bus person to work full-time in the mornings and afternoons. Candidates must possess prior bussing experience. Prior exp. making espresso drinks is preferred. 500 Presidio Avenue, SF 415-441-5669

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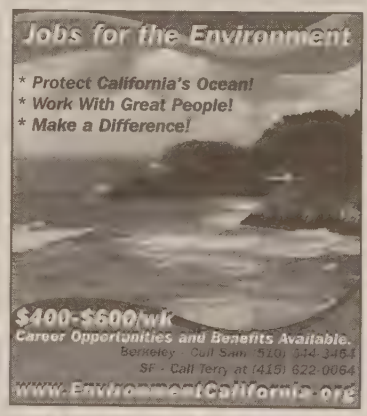

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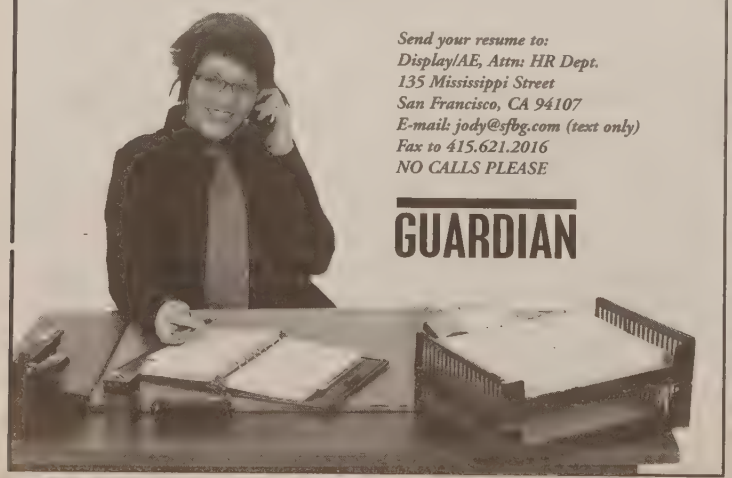

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Property for Sale

20 ACRE RANCHES. Repossessions. Near booming El Paso, Texas. $9,995. $95 down/$99 monthly. (10%/216 months) Roads surveyed. Free maps/pictures. Great location. Excellent Timing. Sunset Ranches. 1-800-343-9444. (Cal-SCAN)

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500 Rentals

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Shared Housing, SF

$475 N. Panhandle - Includes rent, util, bulk food. Room in 13-person co-op. Have strong desire to live collectively, share house chores, attend meetings, cook dinners. 346-2990 x2.

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Rental Housing, SF

$1300 Diamond Heights 1 br,1 ba, Contemporary Condo, avail 11/1/04. Patio, Pets Negotiable, Garaged parking, call Vince at (415) 861 5222 x333, more info at: **metrorent.com/401111**

$1650 Inner Sunset - 2 br, 1 ba, 1950's Flat, avail Now. Garden/Deck, No pets allowed, Garaged parking, call michael at (650) 802-8406, more info at: **metrorent.com/401162**

$1850 Pacific Heights -1 br, 1 ba, Art Deco Apartment, avail Now. Patio, No pets allowed, Garaged parking, call Kirsten at (415) 828-0344, more info at: **metrorent.com/400723**

$1850 Russian Hill 1 br, 1 ba, Victorian Apartment, avail Now. Courtyard, No pets allowed, Street parking only, call Paul at (415) 567-1990, more info at: **metrorent.com/401146**

$1895 Laurel Heights/USF 2 br, 1 ba, 1930's Flat, avail Now. Yard/Patio, Dog negotiable Cat OK, Garaged parking, call Greg at (650) 259-3300 x18, more info at: **metrorent.com/320181**

$2250 Sunset - 3 br, 2 ba, Modern Flat, avail Now. No pets allowed, Garaged parking, call Andree at (415) 305-0100, more info at: **metrorent.com/397264**

Clean private rooms with kitchenette, ceiling fan, laundry. Bus access, Potrero location. $600/month. Mike (415) 725-0801. Call 10am-6pm

Marina - Spacious 1 Bedroom 1 BR, hdwd. flrs, stainless steel appl., backyard, pkg. avail., free laundry, freshly painted. $1750 Call Mike at (415) 725-0801

Rental Housing, East Bay

$3600 Richmond - 3 br, 3 ba, Contemporary Condo, avail Now. No pets allowed, Garaged parking, call Wing at (415) 260-1896, more info at: **metrorent.com/401149**

$675- Oakland 1Bdrm, 1 Bath Apartment. New Carpet and View. Above Highland Hospital. Call 707-263-3247

$975Concord 2 br, 1-ba, Stucco Apartment, avail Now. Patio, Will consider cat, Private Parking Space, call Priscilla at (925) 689-1911, more info at: **metrorent.com/400854**

Oakland Lake Merritt Apartment for rent. Large Studio ,$750, or one bedroom ,$850, for rent. Secure building with elevator. Flexible lease terms. Call (510) 325-8395

Live/ Work Space

$350 Klamath River Cabin residence, home-office, 2nd home (DSL & Tel). Yurt/Tipi/Camp-srte: $150 Beautiful property NE of Eureka. www.omri.org, (530) 469-3218

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Commercial Rentals

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Neighborhood business
is everybody's business!

The Bay Guardian's 'Neighborhood Business' section is devoted to neighborhood merchants, neighborhood services and neighborhood issues.

The weekly section features profiles, guides, business news, announcements, listings and reports on the political decisions that are changing our neighborhoods. The section expands a core mission: to serve as the voice of the city's diverse and dynamic neighborhoods— from the point of view of an independent, locally owned and operated newspaper.

Got a tip? A new restaurant opening? A new store or service? A business changing hands? A new owner? A new hire? A street fair? A community event? A special benefit?

Let us know: email biztips@sfbg.com

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GUARDIAN

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800

Buy, Sell, Trade

Art

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NTP Custom Titanium Bike Frames, one size does NOT fit all...Located in the heart of SF at 1699 Hawes St. Call (415) 822-1300 or email ntp@sbcglobal.net.

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Bikes and skates. Cruisers, Mountain, Hybrids. End of season sale. Used from $25 and up Wheel Fun Rentals (415)668-6699.

Valencia Cyclery - Voted Best Bike Shop by the Bay Guardian and SF Weekly year in year out. Visit BOTH showrooms. 1065 and 1077 Valencia (Between 21st and 22nd St.). (415) 550-6600.

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Call up to an hour prior to reserve reliable workers for moving, hauling, gardening, clean-up, set-up, painting, security, and more. With prior notice, laborers are available 7 days/week, at all hours, at rates of $12-17/hr. Our Women's Collective (which requires one day advanced notice) offers cleaning, childcare, eldercare, and cooking. SF Day Labor Program is dedicated to worker empowerment, and all money goes directly to the workers themselves.

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Community Forum

900

November 4, Thursday
Truth Against Truth: Confronting the Myths of the Palestinian-Israeli Conflict

Uri Avnery, Journalist, Writer, Peace Activist

Uri Avnery was a founding member of both the Israeli Council for Israeli Palestinian Peace and of the independent peace movement Gush Shalom. Since 1948 Avnery has advocated the setting up of a Palestinian state alongside Israel, and was the Israeli to establish contact with PLO leadership. Wurster Auditorium, UC Berkeley

Saturday, October 23
Potrero Hill History Night

The Potrero Hill Association of Merchants and Businesses and the Potrero Hill Archives Project invite you to the 5th Annual Potrero Hill History Night. Socialize and view exhibits from 6pm. Program begins at 7:30pm. Interviews with Potrero Hill old timers, an overview of Pier 70's history with Hill resident Ralph Wilson, Andrew Galvan, curator, Mission Dolores. Displays of historic Hill photographs and artifacts. Enola D. Maxwell Middle School of the Arts, 655 De Haro (at 18th St)

September 29 through November 2nd
WORK FOR REGIME CHANGE HERE AT HOME - KerrySF Grassroots needs volunteers. Call, write or travel to swing states, register voters, walk precincts, and more. www.kerrysf.com.

Community Action Calendar

Darkness cannot drive out darkness, only light can do that.
- Martin Luther King Jr.

May 19, 21, and 28 - GAWK Friday Meetings
G.A.W.K. meets every Thursday in November for a record-playing party! People liking jazz, soul, blues, rock share wine, beer and stories.
Legendary DJ Jon Sugar hosts the music an discussion. Patissiere Cafe 1155 Folsom Street 8 PM, each Thursday in November (415) 731-2424

Noe Valley Farmers' Market
Open every Saturday, year-round from 8a.m. to Noon. Located at 3861 24th Street between Vicksburg and Sanchez Streets (415-248-1332). Purchase healthy organic food, support local farmers and enjoy live entertainment. The NVFM is co-sponsored by the Noe Valley Ministry

Announcements

FREE LOVE THERAPY/PSYCHO-ANALYSIS group University Researcher who Discovered/Proved Scientifics of Love, Beauty, and more celebrates Discoveries (FREE BOOK/Session) Dr. E (925) 439-8761

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Events

come and see how one Iranian woman is crossing cultural barriers through artistic expression. Art People at Crocker Galleria- SF- opening night 11/4/04 4-7pm

LINGERIE AND VINTAGE FASHION SHOW at Re B! Oct. 30th starting at 7pm till! 1612 Stockton Drink 007 with North Beach's best freaks! evviladdict@sbcglobal.net

Mission High School San Francisco Class of 1974 is having a 30th High School reunion on December 4, 2004 at the Clarion hotel in Millbreat. Contact gildacabral@hotmail.com for more info

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Overcome Holiday Stress, Workshop for Women Develop a personal recipe for living in a state of peace that you can apply all year long. State of Peace Event When Times are Tough Wednesday, November 10th 6:30pm & 8pm #8211.
FT Mason, SF members@liftwomen.com

Sunday, October 31
Children's Halloween Parade

Come join Jucy's Juice and Java for their annual Kid's Halloween trick or treat parade and costume contest. Pets and caregivers welcome. 11:30am. 5701 college Ave. Oakland. Near the Rockridge Bart. 510-428-2100

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Musicians wanted for experimental music band. Influences: Idiot Flesh, Mr. Bungle, Igor Stravinsky.angelfire.com/band2/jeremybell/ jeremyseanbell@yahoo.com

Seeking singer/songwriter/lyricist (acoustic guitar chops a plus), to collaborate with talented guitarist/songwriter, and complete original band. Train, Counting Crows, Edwin McCain, Goo Goo Dolls, Zeppelin influences. Experienced prolific songwriters only please. (650) 738-9630.

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In one year*:
- *54,960 readers used a chiropractor*
- *130,520 used an eye doctor*
- *52,430 used a skin doctor*
- *61,540 used a specialized dentist*
- *3,920 had cosmetic/reconstructive surgery*
- *10,780 used a fee-paid weight loss program*
- *35,970 had outpatient care in the past 3 years*
- *23,100 had laser eye surgery in the past 3 years*

*Source: 2001 Scarborough Research

If you have questions about the new policies, please call a Classified Representative at 415.255.7600 or the Classified Advertising Supervisor, at 415.487.2534

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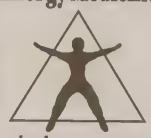

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double team psychic dream

by michelle tea and jessica lanyadoo

Oct. 27–Nov. 2

Aries (March 21–April 19)

It's like Battle of the Bands this week, Aries. And you, our friend, are both the bands. The fight is between the power ballad being played by your heart, with its lovely desires, and the math rock produced by your head, with its rueful obsessing. We say unplug the amp on the math rockers and hold your flaming Bic high.

Taurus (April 20–May 20)

It's true, Taurus, it's true: things are changing wicked deeply for you right now. The best advice we can humbly dispense in the face of your great journey is this: just stay on the path you know is right, no matter how rough it gets. Also, fear-based thinking multiplies on itself, so watch what you put out there; you just might get it back.

Gemini (May 21–June 21)

The baby you're trying to nurture will thrive when you thrive, Gemini. It'll shine under the glow of your fantastic supportiveness. Said baby will also feel like shit when you feel like shit and will curl into a pathetic ball of insecurity when you obsess on everything that might not be working. You're that baby! Deep, huh?

Cancer (June 22–July 22)

Cancer, this is a frickin' fan-tabulous week for you crabs. You look wonderfully clear about where you're at and at peace with it to boot. The best you can do with this situation is move in steady crab fashion in the direction of your deepest desires.

Leo (July 23–Aug. 22)

Leo, if you could drag your ass out of the past or back from the future and stick around in the present for a sec, you'd be a lot clearer about what needs to go and what needs to be built up. We see freedom, creativity, and autonomy at the top of the "to keep and build on" list.

Virgo (Aug. 23–Sept. 22)

Virgo, you have weighed yourself down with way too much. Not to rub it in, but we'd like to point out that not trusting your intuition got you into this sticky situation. Now's the time to fearlessly undo the recent damage to your most precious and previously pristine inner chambers.

Libra (Sept. 23–Oct. 22)

Your brain will bring you no relief this week, Libra. But really — does it ever? If you're feeling disempowered, helpless, or hopeless, it's because you are. We all go through humbling periods, so try to suck it up. Instead of attempting to understand it all away, we urge you to be in the experience and allow it to pass.

Scorpio (Oct. 23–Nov. 21)

By all means, Scorpio, pay your dues to the people who helped you get where you are today. But then we'd like you to take stock of where "here" is. You're in an excellent place, in a tip-top frame of mind, and it'd be a total waste if you didn't really feel it.

Sagittarius (Nov. 22–Dec. 21)

If you can take care of your body with half the enthusiasm you apply to feeding your head, you'll be great, Sag. After all, your body needs to be in good condition to carry around your brain and all its marvelous ideas. Pay attention to the physical, and life will be like a seedless watermelon — delicious, nutritious, and not annoying.

Capricorn (Dec. 22–Jan. 19)

There's plenty of time, Capricorn, so calm yourself. There's time for things to play themselves out; there's time for all the clarity you desire to arrive. In the meantime, we'd really appreciate it if you slowed it down. You just don't need to be scampering around in a hectic search for answers to life's quandaries right now.

Aquarius (Jan. 20–Feb. 18)

What a startling sight you are, Aquarius! Walking around with a big sharp knife and a blindfold on. Yikes. You're going to have to make a choice: it's either analytical prowess or intuitive flow. Focusing on either the blade or the blindfold will bring you more clearly to where you want to be.

Pisces (Feb. 19–March 20)

Pisces, it's really time for you to make a commitment. If your life was a haircut, we'd say chop off the dead ends, honey, even though you've been trying to grow your hair out forever. Then we'd massage something nice into your scalp. Your future looks awesome; you just need to make a serious decision and stick to it. ❖

Award-winning writer Michelle Tea and intuitive counselor Jessica Lanyadoo have been fraternizing with fate together for the past six years. Call Lanyadoo for an astrology or tarot reading at (415) 336-8354. Write to Double Team at lovedoubleteam@hotmail.com.

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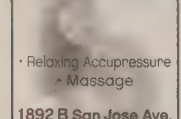

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Legal Notices

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0279466-00 The following person(s) is doing business as ROMERSIA RECORDINGS, 140 Haight St. Suite #4, San Francisco, CA 94102; Mike Jalali, 140 Haight St. Suite #4, San Francisco, CA 94102; Nero Nava, 140 Haight St. Suite #4, San Francisco, CA 94102. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 06/01/04. Signed: Mike Jalali. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on September 22, 2004. **October 6, 13, 20, 27 2004. L#390101**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0279331-00 The following person is doing business as PARAGRAPH MERIENDA, 654 Chenery St., San Francisco, CA 94131: Celorufina, LLC CA, 654 A Chenery St., San Francisco, CA 94131. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 09/08/04. Signed: Vanessa Viray, Partner Celorufina, LLC. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas, on September 16, 2004. **October 6, 13, 20, 27, 2004. L#390102**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0279562-00 The following person is doing business as CITY PRODUCE, 174 Sixth St., San Francisco, CA 94103; Mohamed A. Gubary, 4228 Green Knoll Rd., Salida, CA 95368; Hamood A. Mosieh, 401 Capp Street, San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date n/a. Signed: Mohamed A. Gubary. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on September 27, 2004 **October 6, 13, 20, 27, 2004. L#390103**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0278714-00 The following person is doing business as PRESIDIO CHOCOLATE COMPANY, 3015 Washington Street, San Francisco, CA 94115; Gregory M. Hribar, 3015 Washington Street, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date n/a. Signed: Gregory M. Hribar. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas, on August 24, 2004. **October 6, 13, 20, 27, 2004. L#390104**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0280024-00 The following person is doing business as ROAD HOUSE COFFEE CO., 5191 Third Street, San Francisco, CA 94124; Elpidio Gomez, 1488 Van Dyke Ave., San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date n/a. Signed: Elpidio Gomez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on October 15, 2004. **October 20, 27, November 3, 10, 2004. L#390301**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0279926-00 The following person is doing business as CHOUQUET'S, 2500 Washington Street, San Francisco, CA 94115; Fremi Corporation, California, 2500 Washington Street, San Francisco, CA 94115. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date n/a. Signed: Mickael Azoulay, CEO Fremi Corporation. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, on October 12, 2004. **October 27, November 3, 10, 17, 2004. L#3900401**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0280088-00 The following person is doing business as ALBUM AID, 53 Coleridge Street, San Francisco, CA 94110; Caroline E. Kelly, 53 Coleridge Street, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date n/a. Signed: Caroline E. Kelly. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, on October 18, 2004. **October 27, November 3, 10, 17, 2004. L#390402**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0279726-00 The following person is doing business as ANNABELLA'S SAN FRANCISCO, 1817 Powell St., San Francisco, CA 94133; Sara Kathleen Neal, 177 29th St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date n/a Signed: Sara Kathleen Neal. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on October 04, 2004. **October 27, November 3, 10, 17, 2004. L#390403**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0280203-00 The following person is doing business as LULU & MAC, 2335 Balboa Street, San Francisco, CA 94121; Tracy L. Connell, 2335 Balboa Street, San Francisco, CA 94121. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/22/04. Signed: Tracy L. Connell. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on October 22, 2004. **October 27, November 3, 10, 17, 2004. L#390404**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0280146-00 The following person is doing business as GABBY CAFE & DELI, 201 C Harrison St., San Francisco, CA 94105; Amjad Issa, 436 San Bruno Ave., San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/21/04. Signed: Amjad Issa. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on October 21, 2004. **October 27, November 3, 10, 17, 2004. L#390405**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0280227-00 The following person is doing business as EIW REGGAE, 4438 Third St., San Francisco, CA 94124; Phillip Elleston, 285 Addison St., San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/15/1993. Signed: Phillip Elleston. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on October 25, 2004. **October 27, November 3, 10, 17, 2004. L#390406**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC - 04 - 541557. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 MCALLISTER STREET, ROOM 103, SAN FRANCISCO, CA 94102. THOMAS A. LOOS. TO ALL INTERESTED PERSONS: THOMAS A. LOOS filed a petition with this court for a decree changing names as follows: present name THOMAS ANDREW LOOS to proposed name TAL SPINRAD. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: Nov. 23, 2004. Time: 9:00 AM, room 218. Dated September 22, 2004. Signed: Gordon Park-Li, Clerk, Christina E. Bautista, Deputy Clerk. Signed: Donna J. Hitchens, Judge of the Superior Court on September 22, 2004. **October 6, 13, 20, 27, 2004. L# 390105**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC - 04 - 541563. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 MCALLISTER STREET, ROOM 103, SAN FRANCISCO, CA 94102 4512. PETITION OF **WARREN JAMES COLBERT III** TO ALL INTERESTED PERSONS: WARREN JAMES COLBERT III filed a petition with this court for a decree changing names as follows: present name WARREN JAMES COLBERT III to proposed name SQUALLY COLBERT. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: Nov. 23, 2004. Time: 9:00 AM, room 218. Dated September 23, 2004. Signed; Gordon Park-Li, Clerk, Christina E. Bautista, Deputy Clerk. Signed: Donna J. Hitchens, Judge of the Superior Court on September 23, 2004. **October 13, 20, 27, November 3, 2004. L# 390201**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC - 04 - 541594. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 MCALLISTER STREET, ROOM 103, SAN FRANCISCO, CA 94102 4512. PETITION OF **WESLEY BARROS DA CRUZ** TO ALL INTERESTED PERSONS: WESLEY BARROS DA CRUZ filed a petition with this court for a decree changing names as follows: present name WESLEY BARROS DA CRUZ to proposed name YAKOV BARROS. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: December 14, 2004. Time: 9:00 AM, room 218. Dated September 23, 2004. Signed; Gordon Park-Li, Clerk, Christina E. Bautista, Deputy Clerk. Signed: Donna J. Hitchens, Judge of the Superior Court on October 13, 2004. **October 27, November 3, 10, 17, 2004. L# 390406**

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME The following person have abandoned the use of the fictitious business name known as: THE VOICE STUDIO Located at: 1399 18th St., San Francisco, CA 94107. The fictitious business name referred to above was filed in the County of San Francisco under File# 2000-023967 on 02/03/2000. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement) DAVID STROUD, 303 Missouri, San Francisco, CA 94107. This business was conducted by an individual. Signed David Stroud, Owner. Dated: September 28, 2004 by Maribel Jaldon, Deputy County Clerk. **October 13, 20, 27, November 3, 2004. L#390202**

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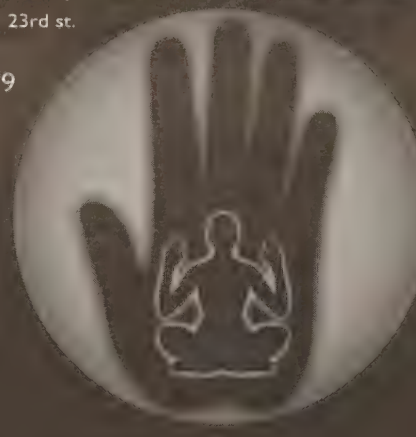

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SWEET AND SINGLE
Female, 57, 5'5", blonde/blue, N/S, easygoing, enjoys walking, the beach. Seeking man, 48-58, for friendship maybe more. Horatio please call back. ☎434857

CIRCLE THIS AD
SWF, 35, 5'4", brown/hazel, likes being happy, fills life with happy people. Looking for SM, 30-40, who believes life is meant to be enjoyed and explored. ☎462120

SEXY ATTORNEY
Female, 32, 5'6", 115lbs, outgoing, seeks lasting relationship with man, 30-48, who enjoys outdoors and gourmet cuisines. ☎254687

LET'S JAM, BABY
Cute, cuddly, sensitive, open-hearted SF, 50s, petite, slender, fit Peacenik, enjoys music, yoga, health, laughter. Seeking gentle, loving, communicative, healthy SM, similar interests, for fun, jamming, possible LTR. San Francisco ☎653315

COULD IT BE ME?
Outgoing SWF, 28, 5'3", blonde/brown, enjoys dancing, theater, the outdoors. Seeking fun SWM, 28-30, who knows how to be serious when needed. ☎416297

SOUTH AMERICAN BEAUTY
SF, 33, South American, beautiful, long-haired, athletic, takes care of herself, happy, enjoys movies, travel, dining, seeking easygoing SH/WM, 35-45, friendly, kind, sense of humor. ☎490172

CALL ME
SF, 27, 5'4", 130lbs, redhead, loves having fun and good company, seeking an open, adventurous, honest SM to share the good times with. ☎493806

Great catch. SWF, 5'6", 115lbs, eyes sparkle, bnght, long auburn hair, enjoys history, arts, travel. Seeking SWM, 55+, tall, N/S, successful, romantic. Ready for LTR. ☎214329

Unencumbered SWF, 49 (looks 30), former ballet dancer, enjoys biking, reading, animal lover. Seeking cultured, sensitive, intelligent WM, 50-60, non-smoker. ☎557724

outgoing, fun, athletic SBF, 5' 5", Slim build, 25, Virgo, N/S, seeks BM. 25-30, N/S, for friendship, possible romance. ☎677062

SWEET AND CARING
Hispanic -American SF, 62, 5'1", 100lbs, slim, brown/brown, medium complexion, nice-looking seeks Irish-Catholic gentleman 65+, to share nature walks, travel, literature and maybe marriage. ☎994945

BEAUTIFUL FRENCH LADY
SBF, 29, in search of sensitive man, 40-68, with big heart, for possible relationship. ☎485417

WANTED:
BRITISH OR AUSTRALIAN
American beauty, 35, 5'7", 120lbs, blue eyes, long hair, very pretty, intelligent, fun, ISO WM, 29-40, 5'11"+, handsome, fun, smart, into music.Belief in yourself and God a plus! ☎483466

ADD TO MY LIFE
SF, 40, N/S, enjoys Mexican food, sports, staying fit. Looking for SF, 35-45, who is well-rounded, enjoys life. ☎241737

SINGLE IN BERKELEY
SWF, 43, Scorpio, N/S, 5'7", 195lbs, children grown, seeks WM, 35-46, N/S, medium-large build, who enjoys concerts, camping, canoeing, clubs, time at home, dining. ☎480565

TAKE ME AROUND THE WORLD
Attractive SBF, 33, 5'3", seeks emotionally available WM, with SOH, tender and compassion, for LTR. Seeking friendship, love, passion, intimacy, exploration, travel, adventure and honesty. ☎249921

GREAT LITTLE PACKAGE
SF, 58, 5'5", trim, attractive, funloving, enjoys music, reading, cooking, traveling, adventures. Seeking SWM, 55-69, for honest, caring, romantic relationship or friendship. ☎839321

Widowed WF, 54, 5'4", attractive, N/S, loves good food, wine, and more. Seeking intelligent man, 50-68, for LTR, possibly more ☎556013

SOUTHERN BEAUTY
SF, 32, good sense of humor, fit, happy, seeking secure man, who enjoys music, sports, laughter, for LTR. ☎954717

GREETINGS
Attractive, sexy, adventurous, amorous SWF, 42, full-figured, smoker, former actress, seeks generous, open-minded man, 42-60, for dating. ☎404202

BLUE EYED BEAUTY
SF, 44, professional, blonde, petite, music lover with great sense of humor, seeks LTR with good-natured man. ☎455658

☆ **SOMEONE REAL**
SWF, 39, 5'4", 115lbs, affectionate, sweet, sensitive, honest, loyal, playful, young-at-heart, loves cuddling, music, quality time. You're fit, race open, possess same qualities. Friendship, possible LTR ☎464974

TRY ME
SF, 27, 5'6", light brown/light brown, enjoys scenic drives, Mexican and Chinese cuisine. Seeking outgoing, affectionate SF to share the good times in life. ☎468375

Petite, attractive SHF, financially secure, enjoys music, dancing, walks, art, good conversation, San Fran. Seeking well-groomed A/WM, 55-63, N/S, LTR. ☎651494

SEEKING COMPANIONSHIP
Bilingual SWF, 56, enjoys movies, going out, or spending quiet evenings at home. Seeking SWM, 50-70, for friends first. ☎323904

PICNICS ON THE BEACH
SBF, 49, 5'6", 120lbs, enjoys movies, quiet evenings, cuddling, dining in and out, spectator sports, music. Seeking SM, 44-55, sense of humor, similar interests, companionship first. ☎650725

FRIENDS AND BRAINS
Energetic, positive, fun 38, 5'5", 106lbs, SF seeks commitment-minded man who likes weekend trips and values honesty ☎120093

25 WORDS
Spiritual artistic, independent, nature and animal lover, metaphysical, nontraditional, compassionate, seeker, diverse, cultural events, museums, books, music, 50, earthy, beautiful, round, city-dweller. ☎203308

TRY TO MEET ME
SBF, 49, Cancer, smoker, full-figured, would love to meet a man, 2840, for friendship, maybe more. Enjoy movies, walks around the lake, trying new things. ☎235966

LOOK ME UP
SF, 43, attractive and sexy, 5'4", enjoys fitness, dining, romantic nights. ISO someone 30+, race open, outgoing, open-minded and fun, to share the good times. ☎271492

ANYONE OUT THERE?
SF, 50, auburn/brown, attractive, enjoys going to movies, coffee houses, travel, a nice night out on the town, fine dining. Wishing to meet a kind, Dark-haired, well-dressed, Christian gentleman, N/S, 6'+, for sharing all that life offers. ☎403413

DREAMING OF YOU
College-bound SBF, 21, 5'6", average build, smoker, values good communication, ISO SHM, 21-34, smoker, for fantastic relationship. ☎418607

WONDERFUL WOMAN
youthful SWF, 52, 5'5", 140lbs, financially/emotionally secure, considerate, devoted. Likes music, reading, walks, movies, fairs, travel, out-side smoker. Seeking WM of good character. ☎423646

SELECTIVELY SEEKING
You are a gentlemen, 65+, caring but not controlling, fit but not fanatic, generous but not extravagant, intelligent but not arrogant, cultured but not snobbish. ☎328859

SWEET, SMART, SEXY
Pretty, secure, 31, 5'5", 110lbs, seeks lasting relationship with a man, 32-49, who enjoys laughter, music, the outdoors. ☎424842

VERY SOCIAL
SHF, 19, 5'5", brown/brown, slim build, N/S, enjoys the gym and Mexican cuisine. Seeking HM, 18-21, for friendship, possible romance. ☎426763

CALL, LET'S TALK!
SF, 49, sales manager, enjoys playing piano, music, concerts, fine dining, walking my dog, fresh air, hiking, camping. Seeking SM, 35-60, with same interests. ☎434252

GREAT CATCH!
SBF, 37, fun-loving, sincere, loving, sweet, enjoys movies, concerts, musicals, plays, dining out, looking for honest, loving, responsible SM, 35-45, non-smoker, occasional drinker, stable relationship. ☎405562

CALIFORNIA TRANSPLANT
SF, 41, smoker, no children, looking for SF, 25-50, to share my free time with. ☎238684

LIFE IS A MYSTERY
SWF, 36, 5'4", brown/brown, seeks easygoing, long-haired gentleman, open-minded and spontaneous with adventurous nature, to explore life with. ☎525808

SWEDISH AND GERMAN GEMINI
WWF, 56, 5'4", brown/blue, full-figured, Episcopalian, N/S, retired, grown children, loves ballroom/square dancing, music festivals, travel, cruising, camping, car racing, hiking, dining out Seeking Wi/D/SW/HM, 40-60, friendship, possible romance,LTR ☎796024

INDEPENDENT
Intelligent, romantic, very attractive SBF, 50, self-sufficient, with sense of humor. Capricorn, N/S, fit, likes hiking. Seeking BM, 42-65, N/S ☎411048

PRETTY MID-WESTERNER
SF, 37, down-to-earth, good-humored, seeks lasting relationship, with honest, active man, who enjoys travel ☎287918

GET WHAT YOU WANT
Attractive SWF, young 54, 5'5", enjoys reading, travel, dining out, music, the arts. Seeking SM, 40-60, outdoor smoker. ☎723082

NEW TO DATING SCENE
A wonderful person looking for the right man to share moonlit dinners, movies and dancing. Between the ages of 64-70. ☎472843

CAN'T BE BEATEN!
SWF, fifty-four, seeks SWM for friendship and fun in the Bay area. The ultimate goal would be mutual love with my equal. ☎466092

IN MY RIGHT MIND
Dynamic, deep, slightly myopic Ms. seeks Knight, 48+, in clanging armor with sense of humor, and glimmer of consciousness. ☎409765

SEEKING TRUE LOVE
Attractive, petite, loving, supportive, romantic, young-at-heart soul seeking a young-at-heart, physically active, financially stable, loving gentleman. ☎409800

FUN, FRIENDLY, CARING
SWJF, 47, looking to meet with SWPM (Jewish or non), 42-52, who enjoys life, outgoing, good conversation, outdoors travel, dining, cuddling, for marriage and best friend. ☎410886

men seeking women

SHARE WHAT YOU ADORE
SBM, 65, 5'11", retired educator, active, slim, knowledgable, creative, kind and caring gentleman, seeking a charming pretty lady, 50s-60s, to share similar interests. ☎462878

MR. RIGHT SEEKS MS. RIGHT
SWM, 35, 5'7", 161lbs, short brown hair, brown eyes, Cancer, N/S, loves to bowl, dine out, seeks LTR with woman, 29-56. N/S. ☎476458

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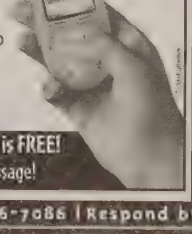

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YOU NAME IT, I LIKE IT
SWM, 52, 5'11", stocky build, very open-minded, enjoys camping, fishing, motorcycles, movies, flea markets, cooking, seeking compatible SW/AF, 35-55. ☎491284

SMILE, THIS IS SUPPOSED...
to be fun! SWM, 55, very athletic, good-looking, have hair/teeth, Sagit tarius, N/S, seeks SWF, 49-60, SOH, very fit, financially secure, enjoys the ocean, travel, N/S. ☎424362

WHAT HAVE YOU GOT 2 LOSE?
SWM, 32, 6', shaved head, goatee, silly, good-humored enjoys alternative rock, Italian cuisine, simple drives, reading, more. Seeking, spontaneous, sociable SF to share life, laughter. ☎493926

WHY BE ALONE?
SM, 33, 5'9", 180lbs, looking for -love in all the wrong places! Seeking special, sexy, attractive woman, 30-40. I enjoy movies, dining, travel. ☎492441

PERSONALLY FROM HOLLAND
SM, 30, 6', brown/brown, athletic, easygoing, laidback, good sense of humor, likes reading, hiking, surfing. Seeking SF, 18-35, for possible relationship. ☎492534

TAKE A CHANCE!
SM, 28, biond/blue, H/W proportionate, 180lbs, looking for SM, 18-30, for fun times together. ☎492968

DO YOU EXIST
SM, 42, 6'1", blond/blue, 230lbs, enjoys rock, rap, Thai/Mexican cuisine, documentanes, comedy films, romance, quiet moments. ISO honest, respectful SF to share friend ship, fun. ☎494023

MARLBORO TYPE SEEKING
Good-looking SWM, 50, 6'1", 225lbs, well-built, outgoing, free-spirited, fun-loving, sincere, down-to-earth, animals lover, N/S. Seeks honest SF, 45-55, who enjoys life and adventure for LTR. ☎425192

ARE YOU OUT THERE?
SHM, 34, 5'5", 140lbs, black/brown, works construction, enjoys parks, drives, weekend getaways, movies, pool and more. Seeking similar SF to share these. ☎484061

WARM HEARTED
SWM, 42, wish to meet a woman, N/S, age/race open, for friendship and/or committed relationship. Must like dancing, cars and romance. ☎482527

ALL YOU NEED IS LOVE
Friendly fellow, 22, 5'5", blond/blue, athletic build, Capncorn, Beatles fanatic, seeks female for friendship, good conversation, possible romantic relationship. ☎486812

NATURAL GENTLEMAN
Honest, very nice SWM, 40, 6', athletic build, smoker, easy to get along with, would like to meet similar woman, 35-47, w/honest and caring nature. ☎487700

ARE YOU OUT THERE
SWM, 21, looking for a honest, open lady, 18-29, to share companionship, talks, dinner dates, movie nights and possibly more. ☎470669

WOULD LOVE TO HEAR FROM YOU
SWM, 40, 6', brown/hazel, very honest, easygoing, and straightforward, nice, enjoys biking, seeking compatible SB/WF, 40-45, for dating. ☎474549

ARE YOU READY?
Down-to-earth, handsome SM, 6'1", 45, enjoys athletic, quiet times, everything with the right person. Seeks easygoing, warm SW/AF for LTR. ☎476724

SAY FOR YOURSELF
Affectionate, honest SM, 34, brown/blue, cute, loving, fun to be with, likes beaches, walks, shopping, the outdoors, cooking, relaxing at home. Seeking happy, sweet lady. ☎477852

HOW YOU DOIN'?
SHM, 25, 5'6", average build, Pisces, N/S, enjoys movies, dancing. Seeking attractive, fun-loving woman, 18-27, for friendship, possible romance. ☎409520

TAKE A CHANCE!
SM, 40, N/S, no children, would like to meet a SF, 25-50, never married, no kids, to start a relationship with. ☎434811

WITTY, WORLDLY...
artistic, mature but not old, ready for new adventures with my new marriage-minded, natural soulmate. ☎250212

LET'S TALK!
SWM, 21, 5'9", 150lbs, just looking to meet a SF, 18-25, who is outgoing, open-minded, and willing to experience new things. ☎492701

ASIAN FEMALE SOUGHT
DWM, 50, tall, handsome, college-educated, fit, financially secure, seeks partner to share life. Let's explore the bay area and beyond together. ☎426617

WAITING FOR YOU
SM, 25, 5'9", light brown complexion, good-looking, ISO a beautiful lady, long hair A+, who enjoys life and wants to have fun. Friendship first. ☎468486

CALL ME
Affectionate, simple SBM, 27, 6', 190lbs, likes movies, time with friends. Seeking affectionate, fun, sociable SF who loves life and knows how to have fun. ☎470227

men seeking men

HM, early 50s, 5'6", 150lbs, wants to build a relationship based on respect, kindness, and affection, like minded male, N/S. ☎502624

ALL CALLS RETURNED
GAM, 29, 5'10", black/brown, average build, looking for GW/AM, 23-35, honest, sincere, fun-loving, wants to build a friendship, possible monogamous LTR. ☎209385

TAKE A CHANCE
Regular SWM, 23, 5'10", brown/blue, loves to discuss issues of the world, books, movies. ISO SM, 18-25, to share some laughs and conversation. ☎449960

R U 1 4ME?
SHM, 24, enjoys walks on the beach, and through the city. Seeks man, 20-55, serious, no games, for LTR. ☎449487

BLACK MALE SEEKING TRUE LOVE
GWM, 47, seeks younger, honest GWM, who is good-looking, drama-free, more into sports, hiking, etc than bars. For friendship, road travel, enjoying life's fun, ultmately LTR. ☎451032

ASIAN FOR CAUCASIAN
SAM, 33, 5'3, 150lbs, seeks passionate, loveable, down-to-earth, nice SWM, 40-50, N/S, who is a good person. ☎809807

FORTUNE COOKIE BLUES
Asian-American male, 47, 5'9", 180lbs, looking for honest and sincere GWM, 30+. I enjoy romantic walks and quality conversation. ☎957746

BIG MAN WANTED
SHM, 36, 5'6", average build, Virgo, N/S, loves to cook. Seeking man, 40-65, 300lbs+, sincere, for friendship, possible romance. ☎659818

MARRIED FUN
GWM, 28, 5'10", 145lbs, blond/blue, attractive, kind, fun. Seeking GWM, 25-40, honesty a must, silliness a plus. ☎965631

BI
Male, 5'11", 170lbs, well-built, attractive, seeks a man for friendship, perhaps casual dating. ☎262980

EAST BAY MAN
Educated, good-looking, masculine SWM, 31, 6', athletic build, Leo, N/S, seeks intelligent, professional SWM, 18-50, for LTR. ☎407636

MORNING BRIGHTNESS
GWM, 41, 5'11", 161lbs, brown/green, smoker, enjoys cooking, movies, and beaches. Seeking older GWM, 40+, for friendship, possible LTR ☎413390

I AIM TO PLEASE
Rugged, and masculine, yet gentle and caring, clean cut, smooth skinned, Black ex-manne. Seeking a good man, 60+ ☎331245

WHAT'S YOUR FAVORITE MOVIE
SBM, 41, 5' 7", average build, Capricorn, N/S, enjoys bike riding and comedies, seeks man, 30-45, N/S, with the same interests. ☎440516

GOOD MAN SEEKS ONE OTHER
SWM, 59, seeks honest, warm, masculine buddy HIV-, N/S, N/D, D/D-free, to enjoys biking, hiking, movies, art, kayaking, home life. ☎220284

GWM, professional, 5'7", N/S, clean-shaven, enjoys movies, theater, tv, travel, seeking GWM, 45-60, with similar interests, for dating, possible LTR. ☎802482

women seeking women

CALL ME
SF, 33, 5'2", 120lbs, enjoys Chinese food, action/comedy films, seeks fun, outgoing, real female to kick it with. ☎484085

SOMEWHERE, OUT THERE
GBF, 20, 5'3", Gemini, N/S, wishes to meet a wonderful woman, 18-35, who loves weekend getaways, for committed, passionate relationship. ☎488184

VIVA!
SWF, outgoing, open-minded, seeking an outgoing, feminine SHF, 21, who enjoys clubbing and more. ☎479575

FRIENDS FIRST AND FOREMOST
SWF, 32, Leo, N/S, enjoys shopping, going out, dinner, seeks WF, 29-30, N/S, for friendship. ☎479369

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RICH IT WITH ME
Outgoing, sweet SBF, 19, smoker, no kids, out of school, loves the voice of Mariah Carey, seeks SWF, 24-35, for friendship, romance if it develops. ☎416100

TOGATTA CALL ME!
SF, 58, is looking for a woman to investigate a possible LTR. I do yoga and am a buddhist practitioner. Interested? Let me know ☎420444

LET'S DANCE
Easygoing, loving, beautiful, happy, single black femme, 43, long black/big brown, loves the beach, movies, having lots of fun Join me! ☎486056

three's company

COUPLE WANTED...
by straight, clean, attractive WM, 38, 6', 185lbs. North Bay. Looking for fun, adventure, good times. ☎488253

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40-year-old male, 30-year-old female, in the North Bay Area, seek other people to have fun with, preferably a younger woman, 25+. ☎436108

tv/ts

MY HEART'S FOR YOU
Commitment-minded, fun and loving SM, 26 engineer by trade, enjoys Italian cuisine. Seeking that special Latin lady, 21-25, to share friendship and possible relationship. ☎470642

AWAITING YOUR CALL
Sexy, attractive individual 40s, tall and slim, w/dark hair, enjoys long walks, drives, fine dining, laughter. Seeking someone similar in age, for friendship and fun. ☎477808

SEEKING TS TS
SM, 31, originally from France, straight, interested in TV/TS for friend or girlfriend. Am I the right one for you? ☎465526

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SM, 43, open-minded and honest, seeks beautiful, fit, TS, 18-28, for dating and possible relationship. ☎285292

INTELLIGENT, CLASSY
Middle-aged TV, 5'8", 135lbs, sexy, enjoys reading, classical music. Seeking a gentleman for friendship. ☎407641

missed connections

POWER 2 THE PEACEFUL 9/11
Free concert at Golden Gate Park. You: red sweater, backpack, sandals. Me: jean jacket, hair back in clip. We talked about/shared "natural" Cheetos. ☎454612

LET'S DANCE
Jan, met you at Sterngrove, 7/18/04, enjoyed your energy, let's get together and go dancing, sometime ☎287190

MONDAY, AUGUST 30TH...
at Wells Fargo bank and Starbucks on Gary St& 18th Ave, 2:30pm. You: in black with pink sweater; me: jean jacket and warting in line ☎442147

NEW WAVE CITY &T
Me: black tee-shirt & skirt, beard, brown hair. You: jeans, print-top, dancing with older gentlemen. I should have talked to you... Find me. ☎425549

BART BABE, FRI. 10/15
You: Dark hair, black jacket, red shirt, jeans. Me: in transit, with backpack. We exchanged glances and I cannot forget it. Call! ☎488793

friends/ activities

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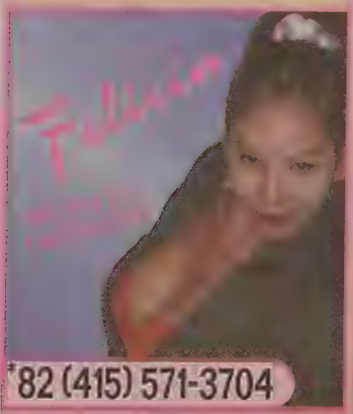

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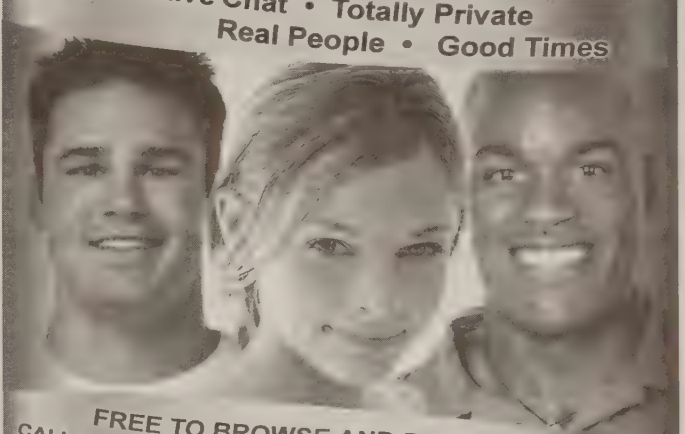

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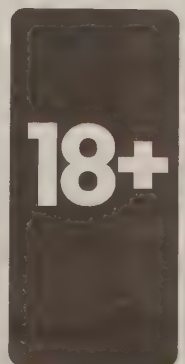

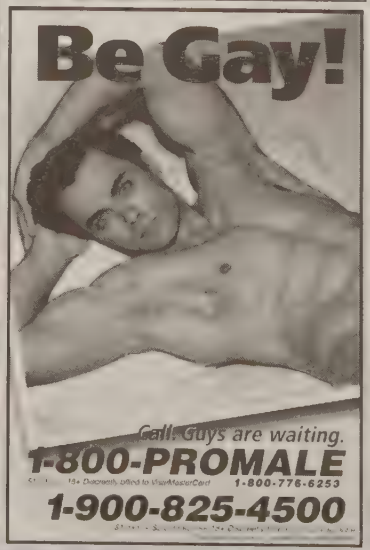

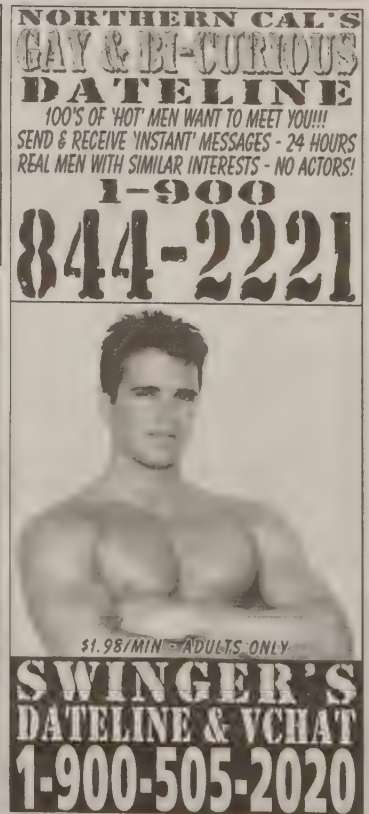

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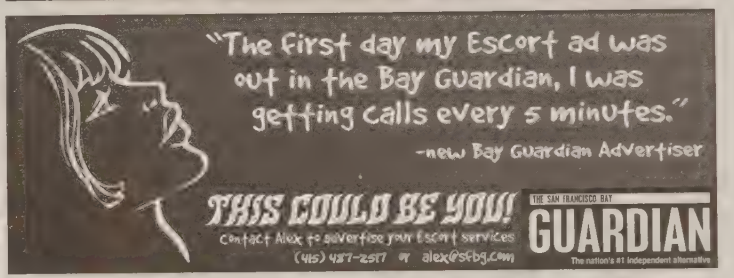

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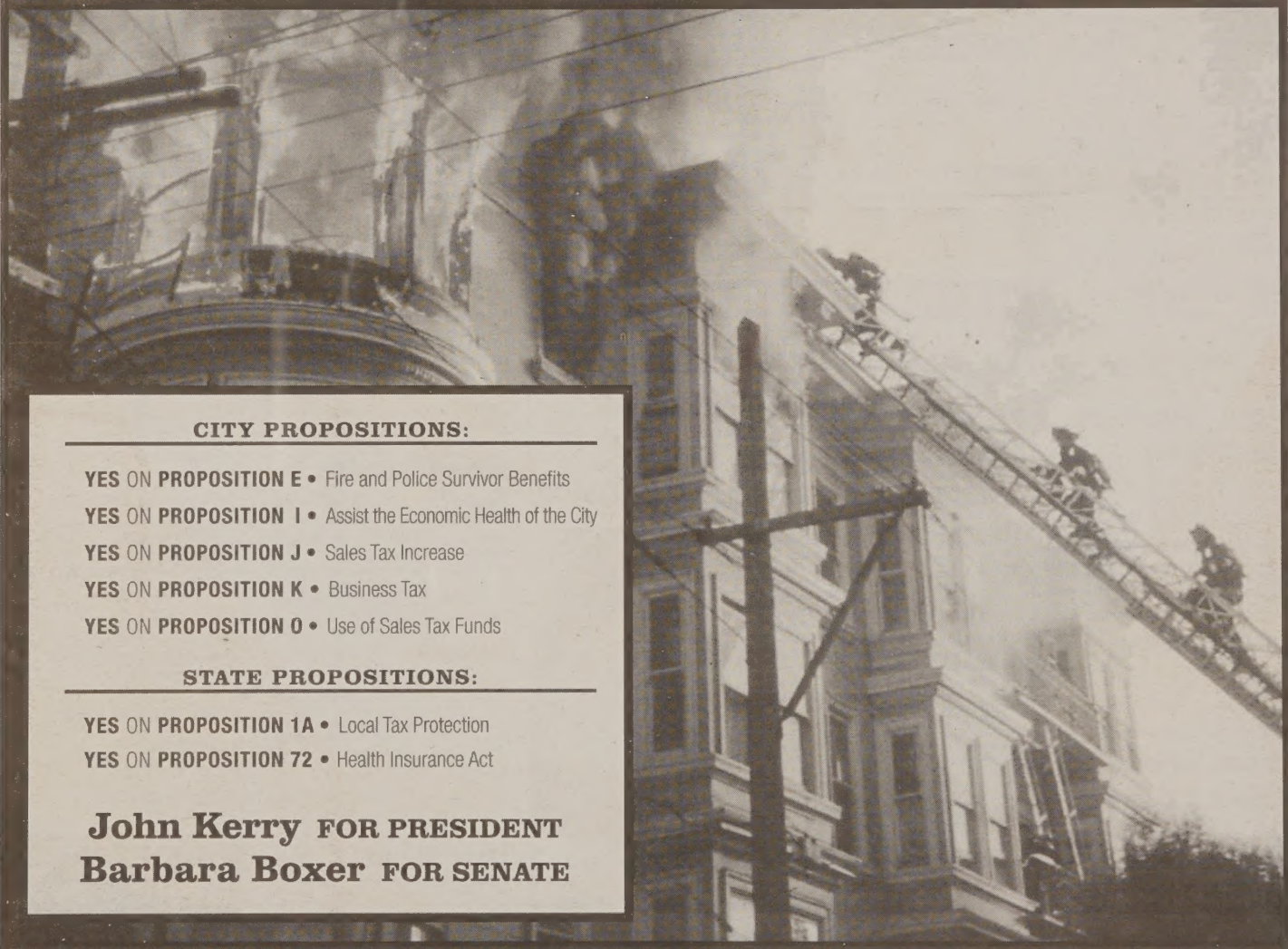

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